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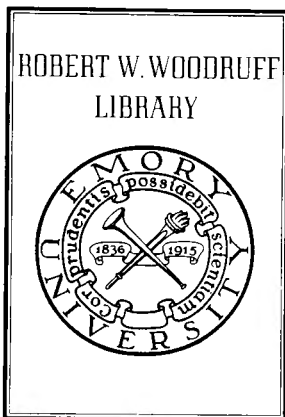
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PARIS.

MONEY TABLE (comp. p. xiii).
Approximate Equivalents.

French Money.		American Money.		English Money.		German Money.	
Francs.	Centimes.	Dollars.	Cents.	Pounds.	Shillings	Pence.	Marks. Pfennigs.
—	5 (= 1 sou)	—	1	—	—	$\frac{1}{2}$	— 4
—	25 (= 5 sous)	—	5	—	—	$2\frac{1}{2}$	— 20
—	50 (= 10 ")	—	10	—	—	$4\frac{3}{4}$	— 40
—	75 (= 15 ")	—	15	—	—	$7\frac{1}{4}$	— 60
1	(= 20 ")	—	20	—	—	$9\frac{3}{4}$	— 80
2	—	—	40	—	1	7	— 1 60
3	—	—	60	—	2	$4\frac{3}{4}$	— 2 40
4	—	—	80	—	3	$2\frac{1}{2}$	— 3 20
5	—	—	1	—	4	—	— 4 80
6	—	1	20	—	4	$9\frac{3}{4}$	— 5 60
7	—	1	40	—	5	$7\frac{1}{4}$	— 6 40
8	—	1	60	—	6	$4\frac{3}{4}$	— 7 20
9	—	1	80	—	7	$2\frac{1}{2}$	— 8 80
10	—	2	—	—	8	—	— 9 60
11	—	2	20	—	8	$9\frac{3}{4}$	— 10 40
12	—	2	40	—	9	$7\frac{1}{4}$	— 11 20
13	—	2	60	—	10	$4\frac{3}{4}$	— 12 80
14	—	2	80	—	11	$2\frac{1}{2}$	— 13 60
15	—	3	—	—	12	—	— 14 40
16	—	3	20	—	12	$9\frac{3}{4}$	— 15 20
17	—	3	40	—	13	$7\frac{1}{4}$	— 16 80
18	—	3	60	—	14	$4\frac{3}{4}$	— 17 60
19	—	3	80	—	15	$2\frac{1}{2}$	— 18 40
20	—	4	—	—	16	—	— 19 20
25	—	5	—	1	—	—	— 20 80
100	—	20	—	4	—	—	—

P A R I S

AND

ENVIRONS

WITH

ROUTES FROM LONDON TO PARIS

AND

ROM PARIS TO THE RHINE AND SWITZERLAND.



HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.



WITH 10 MAPS AND 30 PLANS.

SEVENTH EDITION,

REMODELLED AND AUGMENTED.



LEIPSIC: KARL BAEDEKER.

1881.

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‘Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call.
Thee to correct in any part or all!’

CHAUCER.

PREFACE.

The chief object of the Handbook for Paris is to render the traveller as nearly as possible independent of the services of guides, commissionnaires, and innkeepers, and to enable him to employ his time and his money to the best advantage.

Objects of general interest, described by the Editor from his personal observation, are those with which the Handbook principally deals. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character.

The Maps and Plans, upon which the utmost care has been bestowed, will, it is hoped, be found serviceable. Those which relate to Paris itself (one clue-map, one large plan, five special plans of the most important quarters of the city, and one omnibus-plan) have been collected in a separate cover at the end of the volume, and may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections distinguished by different colours will be found materially to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

There is probably no city in the world which ever underwent such gigantic transformations in its external appearance as the French metropolis during the reign of Napoleon III., and few cities have ever experienced so appalling a series of disasters as those which befel Paris in 1870-71. Many squalid purlieus, teeming with poverty and vice, were swept away under the imperial régime, to make room for spacious squares, noble avenues, and palatial edifices. The magnificent metamorphosis of Paris 'from brick to marble' was nearly complete when the gay, splendour-loving, pleasure-seeking city was overtaken by the signal calamities occasioned by the Franco-Prussian war and the Communist rebellion. During that period the city sustained many irreparable losses, but since the restoration of peace it has in most respects resumed its former appearance, the present government having done its utmost to restore everything as far as possible to its former condition.

The most deplorable of these recent disasters were caused by the fiendish proceedings of the Communists during the second 'Reign of Terror', 20th-28th May, 1871; but the visible traces of these outrages have since to a great extent been obliterated.

Within that week of horrors no fewer than twenty-two important public buildings and monuments were wholly or partly destroyed, and a similar fate overtook seven railway stations, the four principal public parks and gardens, and hundreds of dwelling-houses and other buildings. The most serious of the losses sustained by the city was that of its noble and historically interesting Hôtel-de-Ville; another much to be regretted was caused by the partial destruction of the Palace of the Tuileries; and a third of an irreparable character was that of the valuable Library of the Louvre. Of these and numerous other disasters mention is made in the Handbook in the description of the respective localities.

A short account of the routes from London to Paris, and of the principal towns of Northern France, with their magnificent Gothic churches, will be acceptable to most travellers; and as many persons who visit Paris are on their way to more distant places, some brief itineraries to the Rhine and to Switzerland will probably be found useful.

In the Handbook are enumerated both the first-class hotels and those of humbler pretension. The latter may often be selected by the 'voyageur en garçon' with little sacrifice of real comfort, and considerable saving of expenditure. Those which the Editor, either from his own experience, or from an examination of the numerous hotel-bills sent him by travellers of different nationalities, believes to be most worthy of commendation are denoted by asterisks. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller often depends on circumstances which can neither be foreseen nor controlled.

The Editor begs to tender his grateful acknowledgments to travellers who have sent him information for the benefit of the Handbook, and hopes that they will continue to favour him with such communications, especially when the result of their own experience.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that the commendations in the Handbook cannot be secured by purchase, and that advertisements of every form are strictly excluded.

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Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right;
l. = left; N. = north, northwards, northern; S. = south, etc.;
E. = east, etc.; W. = west, etc.; R. = room; B. = breakfast;
D. = dinner; A. = attendance; L. = light. The letter *d* after a
name, with a date, indicates the year of the person's death.

Asterisks

are used as marks of commendation.

INTRODUCTION.

I. Language. Money. Expenses. Passports. Custom House.

LANGUAGE. For those who wish to derive instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent upon these is necessarily deprived of many opportunities of becoming acquainted with the most interesting characteristics of the place.

MONEY. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France issues *Banknotes* of 5000, 1000, 500, 200, 100, 50, 25, and 20 francs. The French *Gold* coins are of the value of 100, 50, 20, 10, and 5 francs; *Silver* coins of 5, 2, 1, $\frac{1}{2}$, and $\frac{1}{5}$ franc; *Bronze* of 10, 5, 2, and 1 centime (100 centimes = 1 franc). '*Sou*' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes called 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $\frac{1}{2}$ fr. = 10 sous. Italian, Belgian, Swiss, and Greek gold and silver coins are also received at their full value, and the new Austrian gold pieces of 4 and 8 florins are worth exactly 10 and 20 fr. respectively. The only foreign copper coins current in France are those of Italy, and occasionally the English penny and halfpenny, which nearly correspond to the 10 and 5 centime piece respectively.

English banknotes, gold, and even silver are generally received at the full value, except at the shops of the money-changers, where a trifling deduction is made. The table at the beginning of the book shows the comparative value of the French, English, American, and German currencies, when at par. The currency of Belgium, Switzerland, Italy, and Greece is the same as that of France.

Foreign bills of exchange on Paris, before being presented for payment, and also receipts for sums above 10 fr., must be furnished with stamps, which may be procured at any of the tobacconists' shops.

The traveller should always be provided with small change (*petite monnaie*), as otherwise he may be put to inconvenience in giving gratuities, purchasing catalogues, etc.

EXPENSES. The cost of a visit to Paris depends of course on the tastes and habits of the traveller. If he selects a hotel of a high class, dines at the table d'hôte, or perhaps the 'Dîner de Paris', partakes of wine of good though not extravagant quality, visits the theatres, drives in the parks and environs, and finally indulges in suppers *à la carte*, he must be prepared to spend 30-40 fr. a day or upwards. Those, however, who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty, with the aid of the information in the Handbook, in limiting their expenditure to 15-20 fr. a day. It need hardly be observed, that, in a city where luxury is raised to a science, and where temptations to extravagance meet one at every step, each traveller must be his own mentor.

PASSPORTS. These documents are now dispensed with in France, but they are often useful in proving the traveller's identity, procuring admission to museums and galleries on days when they are not open to the public, etc., and they must be shown in order to obtain delivery of registered letters. The *visa* of a French ambassador or consul is now unnecessary. Application for passports may be made to W. J. Adams, 59 Fleet Street; Lee and Carter, 440 W. Strand; Dorrell & Son, 15 Charing Cross; or E. Stanford, 55 Charing Cross.

CUSTOM HOUSE. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended to avoid carrying with them any articles that are not absolutely necessary. Cigars and tobacco are chiefly sought for by the custom-house officers. Each cigar above six pays a duty of 10 c. Articles liable to duty should always be 'declared'. Books and newspapers occasionally give rise to suspicion and may in certain cases be confiscated.

II. Railways.

The network of railways by which France is now overspread consists of lines of an aggregate length of 16,250 M. The trains always pass to the left of each other, and passengers always alight on the left side. The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 13½ c., 3rd cl. 10½ c., to which a tax of ten per cent on each ticket has been added since the late war. The express trains (*'trains express'*) generally convey first-class passengers only. The carriages are inferior to those in most other parts of Europe. The trains are not always provided with smoking carriages, but in the others smoking is allowed unless any one of the passengers objects.

Before starting, travellers are generally cooped up in the close and dusty waiting-rooms, and are not admitted to the platform until the train is ready to receive them; nor is any one admitted to the

station to take leave of friends without special permission. Tickets for intermediate stations are usually collected at the 'sortie'; those for termini, before the station is entered. Travellers within France are allowed 30 kilogrammes (66 Engl. lbs.) of luggage free of charge; those who are bound for foreign countries are allowed 25 kilogr. only (55 lbs.); 10 c. is charged for booking. At most of the railway-stations there is a *consigne*, or left-luggage office, where a charge of 10 c. per day is made for one or two packages, and 5 c. per day for each additional article. Where there is no *consigne*, the employés will generally take care of luggage for a trifling fee. The railway-porters (*facteurs*) are not entitled to remuneration, but it is usual to give a few sous for their services.

The most trustworthy information as to the departure of trains is contained in the *Indicateur des Chemins de Fer*, published weekly, and sold at all the stations (60 c.). There are also separate and less bulky time-tables for the different lines ('*Livrets Chaux*'): du Nord, de l'Est, de l'Ouest, etc. (40 c.).

Railway time is always that of Paris, which differs considerably from that of the adjacent countries. Thus the Belgian time is 8 min., the German 22 min., and the Swiss 26 min. in advance of French railway time.

III. Outline of History.

At the time of the conquest of Gaul by Julius Cæsar, the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief town was *Lutetia*, situated on the present island of *La Cité* (comp. p. 212).

The first event in the town's history worthy of mention was the introduction of Christianity by St. Denis, who, according to tradition, suffered martyrdom on Montmartre about the year 250. — Constantius Chlorus is said to have founded the Palais des Thermes (p. 231) between 292 and 306. — Julian resided at Lutetia in 360. The name of the town was then changed to Parisii, and the political franchise bestowed upon it. — In the vicinity of Paris, Gratian was defeated and slain by Maximus in 383.

Merovingians. CLOVIS, son of Childeric, king of Tournay, finally expelled the Romans about the year 496, embraced Christianity, and became the founder of the *Merovingian Dynasty*. He erected a church to St. Peter and St. Paul, which he subsequently dedicated to Ste. Geneviève, who died in his reign. Few of the monarchs of this or the subsequent dynasty resided at Paris.

Carlovingians. PEPIN (*Le Bref*), who became king of France in 752, was the founder of the second or *Carlovingian Dynasty*. CHARLEMAGNE, 768.

LOUIS I. (*Le Débonnaire*), 814.

CHARLES II. (*Le Chauve*), 840. Paris sacked by the Normans, 857. — The subsequent monarchs neglected the city, and, when it was again attacked by the Normans in 885, left it to its own resources. The dynasty was deposed in consequence, and the crown given to COUNT ODO, or *Eudes*, who had been instrumental in repelling the Normans, and who was the ancestor of the Capetian family.

Capetians. HUGH CAPET, 987, was the founder of the third or *Capetian Dynasty*. The city now increased rapidly, and a palace on the site of the present Palais de Justice was begun.

ROBERT II. (*Le Pieux*), 996.

HENRI I., 1031.

PHILIP I., 1060. *William, Duke of Normandy* conquers England, 1066. First Crusade under *Godfrey de Bouillon*, 1096.

LOUIS VI. (*Le Gros*), 1108, founded a palace on the site of the Louvre.

LOUIS VII. (*Le Jeune*), 1137. His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of England. Foundation-stone of Notre-Dame laid by Pope Alexander III. in 1163. *Suger*, abbot of St. Denis, the king's minister.

PHILIP II. (*Auguste*), 1180, extended the city considerably, and surrounded it with a wall and turrets. Undertakes the third Crusade, in company with *Richard Cœur de Lion*, 1189. On his return he attacks the English possessions in France, occupies Normandy, Maine, and Poitou, and defeats the English, Flemish, and German troops at *Bouvines* in 1214.

LOUIS VIII. (*Le Lion*), 1223.

LOUIS IX. (*St. Louis*), 1226. Crusades to Egypt and Tunis. Paris obtains various municipal privileges. The *University of the Sorbonne* founded by Robert Sorbon, the king's chaplain, 1250.

PHILIP III. (*Le Hardi*), 1270.

PHILIP IV. (*Le Bel*), 1285, founded several courts of justice. He caused the papal residence to be transferred to Avignon, and in 1307 abolished the order of Knights Templar.

LOUIS X. (*Le Hutin*), 1314.

PHILIP V. (*Le Long*), 1316.

CHARLES IV. (*Le Bel*), 1322, died without issue.

House of Valois. PHILIP VI., 1328. War with England, 1339 ('*Guerre de Cent Ans*', 1339-1453). Battle of *Crécy*, 1346.

JOHN (*Le Bon*), 1350; defeated and taken prisoner by the English at *Maupertuis*, 1356. Peace of *Brétigny*, 1360.

CHARLES V. (*Le Sage*), 1364, founder of the Royal Library, the Bastille, and the Palais des Tournelles. The city extended and re-fortified. The English expelled by *Bertrand du Guesclin*.

CHARLES VI., 1380; became insane twelve years afterwards. Defeat of the Flemings under Artevelde at *Rosbeck*, 1382. War of the Armagnacs. The French under the *Constable d'Albret* de-

feated by Henry V. of England at *Agincourt*, 1415. Paris occupied by the English, 1421.

CHARLES VII., 1422. The siege of Orleans raised by *Joan of Arc*, 1429. Coronation at Rheims. Joan burned at Rouen as a witch, 1431. The English expelled.

LOUIS XI., 1461. Introduction of printing, and establishment of post-office.

CHARLES VIII., 1483; conquers Naples, 1495. Paris devastated by famine and plague. Battle of *St. Jacques* near Bâle against the Swiss, 1444.

LOUIS XII., '*Le père du peuple*', 1498, first king of the younger branch of the House of Valois, conqueror of Milan and (in alliance with the Spaniards) of Naples. Having quarrelled with his Spanish allies, he was defeated by them on the *Garigliano* in 1503, on which occasion *Bayard* was present. The League of Cambrai is formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians defeated at *Agnadello*, 1509; but they succeed in destroying the League, and in forming the *Ligue Sainte* for the purpose of expelling the French from Italy. They defeat the French at *Ravenna*, 1512.

FRANCIS I., 1515, defeats the Swiss at *Marignano*, and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at *Pavia*, 1525. The city was more considerably altered and improved in this than in any of the preceding reigns. Many new edifices were erected, churches repaired, and the fortifications extended. Palace of the Louvre and Hôtel de Ville begun.

HENRI II., 1547, husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 91). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English.

FRANCIS II., 1559, husband of *Mary Stuart* of Scotland.

CHARLES IX., brother of Francis II., 1560. Regency of *Catherine de Médicis*, the king's mother. Beginning of the *Religious Wars*. Louis de Condé, Antoine de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Roman Catholic army. The Tuileries erected. *Massacre of St. Bartholomew*, 24th August, 1572.

HENRI III., 1574, brother of his two predecessors; flies from Paris, where a rebellion had broken out, by the advice of his mother, Catherine de Médicis (d. 1588); assassinated at St. Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. HENRI IV., 1589, first monarch of the *House of Bourbon*, defeats the Roman Catholic League at *Arques* in 1589, and at *Ivry* in 1590, becomes a Roman Catholic in 1593, captures Paris in 1594. *Sully* his minister. Religious toleration granted by the Edict of Nantes. Henry, divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year;

assassinated by Ravallac in 1610. The metropolis greatly embellished during this reign. The Pont-Neuf completed, additions made to the Louvre and Tuileries.

LOUIS XIII., 1610; his mother Marie de Médicis, regent; she is banished to Cologne, where she dies in 1642. *Richelieu*, his minister (d. 1642). English fleet defeated at *Rhé*, 1627; *La Rochelle* taken from the Huguenots. France takes part in the Thirty Years' War against Austria. The Palais-Cardinal (now 'Royal') begun by Richelieu, and the Luxembourg by Marie de Médicis. New bridges, quays, and streets constructed. Jardin des Plantes laid out.

LOUIS XIV., 1643, under the regency of his mother, *Anne of Austria*. Ministers: Mazarin (d. 1661), Louvois (d. 1691), and Colbert (d. 1683). Generals: Turenne (d. 1675), Condé (d. 1686), Luxembourg (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé (Duc d'Enghien) defeats the Spaniards at *Rocroy* in 1643, and at *Lens* in Holland in 1645. Turenne defeats the Bavarians at *Freiburg* and at *Nördlingen*, 1644. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659.

Death of Mazarin, 1661. The king governs alone.

Louis marries *Maria Theresa*, 1660. After the death of his father-in-law, Louis lays claim to the Low Countries. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the *Franche Comté*. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668.

War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army at *Sinzheim*, *Ensisheim*, *Mülhausen* (1674), and *Türkheim* (1675). Death of Turenne at *Sassbach*, 1675.

Admiral Duquesne defeats the Dutch fleet near *Syracuse*, 1676. Marshal Luxembourg defeats William of Orange at *Montcassel*, 1677. Peace of *Nymwegen*, 1678. Strassburg occupied, 1681. Occupation of Luxembourg. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the Imperial troops at *Fleurus* (1690) and *Steenkerke* (1692), and William of Orange at *Neerwinden*, 1693. The French fleet under Admiral Tourville defeated by the English at *La Hogue*, 1692. Peace of *Ryswyk*, 1697.

Spanish war of succession, 1701. Victory of Vendôme at *Vitoria* (1702), and of Tallard at *Speyer* (1702). Taking of *Landau*, 1702. Victory at *Höchstädt* (1703); defeat at *Höchstädt*, or *Blenheim* (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at *Turin* (1705), and by Marlborough and the Prince at *Ramillies* (1709), *Oudenarde* (1708), and *Malplaquet* (1709). Peace of *Utrecht* and *Rastadt*, 1714.

During this reign upwards of eighty new streets and thirty-three churches were constructed. Hôtel des Invalides, Observatory, and the colonnade of the Louvre completed. Collège Mazarin, Gobelins, etc., begun. Fortifications converted into boulevards.

Louis XV., 1715; ten years' regency of the *Duke of Orleans*. Marries *Marie Leszczinska* of Poland. Austrian war of succession (1740-48). Defeat at *Dettingen* by George II. of England. Defeat of the Dutch and English at *Fontenoy* (1744), of the Austrians under Charles of Lorraine at *Rocoux* (1746), and of the Allies near *Lauffelt* (*Lawfeld*) in 1746. Taking of *Maestricht* and Peace of Aix-la-Chapelle, 1748. Naval war against England.

Seven years' war with England. Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at *Rosbach*, and in 1758 at *Crefeld*, by the Duke of Brunswick. The latter defeated by Marshal Broglie at *Bergen*, 1790. The French defeated at *Minden* (1759), etc.

The Panthéon, Ecole Militaire, Palais du Corps Législatif, Hôtel des Monnaies, and many other important buildings were erected during this reign. Jardin des Plantes extended.

Louis XVI., 1774, married to Marie Antoinette, daughter of Francis I. and Maria Theresa. American War of Independence against England, 1777-83. Exhaustion of the finances of France; Vergennes, Turgot, Necker, Calonne, Brienne, and Necker (a second time), ministers of finance.

1789. REVOLUTION. Assembly of the *States General* at Versailles, 5th May. Their transformation into a *National Assembly*, 17th June. Storming of the Bastille, 14th July. The 'Femmes de la Halle' at Versailles, 5th Oct. Confiscation of ecclesiastical property, 2nd Nov.

1790. National fête in the Champ-de-Mars.

1791. The Emigration. The royal family escape from Paris, but are intercepted at Varennes, 20th June. Oath to observe the Constitution, 14th Sept. *Assemblée Législative*.

1792. War with Austria, 20th April. Storming of the Tuileries, 10th Aug. The king arrested, 13th Aug. Massacres in Sept. Cannonade of *Valmy* against the Prussians, 20th Sept. The *National Convention* opened, and royalty abolished, 21st Sept.

REPUBLIC proclaimed, 22nd Sept. Custine enters *Mayence*, 21st Oct. Battle of Jemappes against the Austrians, 9th Nov. Conquest of Belgium.

1793. Louis XVI. beheaded, 21st Jan. Republican reckoning of time introduced, 22nd Sept.†. Reign of Terror. The queen

† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog) 22nd Oct. to 20th Nov., and Frimaire (*frimas*, hoar-frost) 21st Nov. to 20th Dec., were the three autumn-months; — Nivôse (*neige*, snow) 21st Dec. to 19th Jan.,

beheaded, 16th Oct. Worship of Reason introduced, 10th Nov. Loss of Belgium.

1794. Robespierre's fall and execution, 28th July. Jourdan's victory at *Fleurus*. Belgium reconquered.

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists under Darnican, 3rd Oct. DIRECTORY established, 28th Oct.

1796. Bonaparte's successes in Italy (*Montenotte*, *Millesimo*, *Lodi*, *Milan*, *Mantua*, *Castiglione*, *Bassano*, and *Arcole*).

1797. Victory at *Rivoli*, 17th Jan. Taking of *Mantua*, 2nd Feb. The Austrians commanded by Archduke Charles, at first victorious, are defeated by Bonaparte. Peace of *Campo Formio*. Change in the Directory on 18th Fructidor (4th Sept.).

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre defended by Sir Sidney Smith. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. Establishment of the CONSULATE, 25th Dec. Bonaparte First Consul.

1800. Bonaparte's passage of the St. Bernard, 13th May. Victories at *Piacenza*, *Montebello*, and *Marengo*. Moreau victorious at *Hohenlinden*, 3rd Dec. Attempt to assassinate Napoleon at Paris, 24th Dec.

1801. Peace of Lunéville with Germany, 9th Feb.

1802. Peace of Amiens with England, 27th March. Bonaparte (with Cambacérès and Lebrun) elected Consul for life.

1804. FIRST EMPIRE. NAPOLEON I. proclaimed Emperor by the Senate, 18th May; crowned by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Capitulation of *Ulm*, 17th Oct. Battle of *Austerlitz*, 2nd Dec. Peace of *Pressburg*, 26th Dec.

1806. Establishment of the Rhenish Confederation, 12th July. War with Prussia. Battles of *Jena* and *Auerstädt*. Entry into Berlin, 27th Oct. Continental blockade.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, 8th July.

1808. War in Spain, in order to maintain Joseph Bonaparte on the throne.

1809. Conquest of *Saragossa*. Renewed war with Austria.

Pluviôse (*pluie*, rain) 20th Jan. to 18th Feb., and Ventôse (*vent*, wind) 19th Feb. to 20th March, winter-months; — Germinal (*germe*, germ), 21st March to 19th April, Floréal (*fleur*, flower) 20th April to 19th May, and Prairial (*prairie*, meadow) 20th May to 18th June, spring-months; — Messidor (*moisson*, harvest) 19th June to 18th July, Thermidor (*therme*, warmth) 19th July to 17th Aug., and Fructidor (*fruit*, fruit) 19th Aug. to 16th Sept., summer months. — Each month had 30 days, and consisted of 3 decades, weeks being abolished. At the close of the year there were 5 *jours complémentaires*, 17th Sept. to 21st. — The republican calendar was discontinued by a decree of 9th Sept., 1805.

Battle of *Eckmühl*. Vienna entered, 13th May. Battles of *Aspern*, or *Essling*, and *Wagram*. Peace of Vienna, 14th Oct. Abolition of the temporal power of the pope.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, 11th March.

1812. Renewed war with Russia. Battles of *Smolensk* and the *Moskova*. Moscow entered, 15th Sept. Retreat begun, 19th Oct. Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Bautzen*, *Grossbeeren*, *Dresden*, *Katzbach*, *Kulm*, *Leipsic* (16th and 18th Oct), *Hanau*, etc.

1814. Battles of *Brienne*, *La Rothière*, *Montmirail*, *Laon*, *Arcis-sur-Aube*, and *Paris*. Entrance of the allies into Paris, 31st March. Abdication of the Emperor, 11th April. His departure for *Elba*, 4th May. First Treaty of Paris, 30th May.

The frightful scenes of devastation enacted during the Revolution, especially in 1793, were at least beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. Under the Directory the museum of the Louvre was begun. Vast improvements were effected under Napoleon; the mean buildings which formerly occupied the Place du Carrousel were demolished; the N. gallery between the Louvre and the Tuileries and the handsome Rue de Rivoli were begun; new streets, spacious markets, three bridges, several quays, canals, etc. constructed; numerous fountains and monuments erected; churches restored and embellished; the Bourse and other public edifices founded.

1814. **Restoration.** Louis XVIII. proclaimed King.

1815. Napoleon's return from Elba; at *Cannes* on 1st, and at Paris on 20th March. Battles of *Ligny* and *Waterloo*, 16th and 18th June. Second entrance of the allies into Paris, 7th July. Napoleon banished to St. Helena, where he died (5th May, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. **CHARLES X.**

1830. Conquest of *Algiers*.

1830. **REVOLUTION OF JULY (27th-29th).** Louis Philippe elected King, 7th Aug. Continued war in Africa; consolidation of the French colony of Algeria.

Civic improvements progressed comparatively slowly under Louis XVIII. and Charles X. Under Louis Philippe they were resumed with fresh vigour. Many handsome new streets were opened, churches and public edifices completed, vast works undertaken for the drainage of the city, new bridges and quays constructed, gardens and squares laid out, etc., at an outlay exceeding 100 million francs.

1848. **REVOLUTION OF FEBRUARY (23rd and 24th).**

1848. **Republic.** Sanguinary conflicts in Paris, 23rd to 26th

June. *Louis Napoleon*, son of the former king of Holland, elected President, 10th Dec.

1851. Dissolution of the *Assemblée*, *Coup d'Etat*, 2nd Dec.

1852. **Second Empire.** NAPOLEON III., elected emperor by *plébiscite*, 2nd Dec.

1854. War with Russia. Crimean campaign. — 1859. War with Austria. Battle of Solferino. Peace of Villafranca. — 1861. Mexican expedition.

1870. War with Prussia. Declaration of war, 19th July. Battles in August: *Weissenburg* (4th), *Wörth* (6th), *Spichern* (6th), *Borny*, *Résonville*, and *Gravelotte* (14th, 16th, 18th), *Beaumont* (30th). Battle of *Sedan*, 1st Sept. Surrender of Napoleon III.

Republic proclaimed, 4th Sept. Capitulation of *Strassburg*, 27th Sept., and of *Metz*, 27th Oct. Battles near *Orleans*, 2nd-4th Dec.

1871. Battle of *St. Quentin*, 19th Jan. Capitulation of *Paris*, 28th Jan. The Germans enter Paris, 1st March.

The siege of Paris in 1870-71 ranks among the most remarkable occurrences in the annals of modern warfare. After the decisive battle of Sedan the victorious German troops pushed forward to Paris without delay, while the Government of the National Defence under General *Trochu* made the most strenuous exertions to place the capital in a state of defence. Cattle and grain were sent into the city in immense quantities, the roads by which the Germans would probably march were rendered impassable, and the arming of the forts and the Enceinte (p. 166) was proceeded with as rapidly as possible. The troops in Paris at the beginning of the siege numbered about 200,000 men, but of these 60,000 or 70,000 only were regular soldiers. The besieging force was composed of six army-corps under the Crown Prince of Prussia and the army of the Meuse under the Crown Prince of Saxony, the full strength of which consisted of 202,000 infantry, 34,000 cavalry, and 900 guns.

By 15th Sept. 1870, the advanced guard of the Crown Prince's army was within 10 M. of Paris, and on the 17th a pontoon bridge was thrown across the Seine at *Villeneuve St. Georges* (p. 321). After a short but severe contest at *Sceaux* with General Ducrot, *Versailles* was reached, and here a few days later the German Headquarters were established (comp. p. 284). Meanwhile the army of the Meuse had occupied the ground on the right banks of the Seine and Marne, thus completing the investiture. The aim of the besiegers was the reduction of the city by famine, while the only course of defence practicable to the besieged was to pierce the investing lines and establish communication with the relief army on the Loire.

The first important *sortie* took place on 30th Sept., when General Vinoy, with 10,000 men, made an ineffectual effort to break the German lines at *Villejuif*, to the S. of Paris. A second attempt in the direction of *Clamart* (p. 282) on 13th Oct., and a third on *Malmaison* and *Buzanval* (pp. 308, 306) on 21st Oct. were equally ineffectual. It was during the latter that St. Cloud was set on fire by a shell from Mont Valérien. The *sortie* of 29th Oct. towards the N. was at first more successful, as the French gained possession of the village of *Le Bourget*. The Germans, however, succeeded in recapturing it on the 31st, after prolonged fighting and heavy loss. The besieged did not again assume the offensive till 30th Nov., when Generals Trochu and Ducrot led large bodies of troops against the German positions on the S.E. of Paris. For three days the conflict was severely contested, but on 3rd Dec. the French generals were compelled to withdraw their soldiers, enfeebled by cold and hunger, into the city, leaving their object unaccomplished. A *sortie* towards *Le Bourget* on 21st Dec. met with the same fate as the others.

In the meantime the besiegers had decided on a general bombardment of the city. On 29th Dec. *Mont Avron* succumbed before the German artillery, and from 5th Jan., 1871, onwards an active cannonade was directed against the city from almost every point of its environment. The distress of the besieged now reached its climax. The hopelessness of the situation was recognised by all military authorities, but a final sortie was undertaken in deference to public opinion. The National Guards, who had hitherto been spared active service, took part in this sally, which was directed against *Versailles*, under cover of the guns of *Mont Valérien*. The French were once more driven back, with immense loss 19th Jan. (comp. p. 306).

Resistance was now at an end. On 23rd Jan. Jules Favre came to *Versailles* to negotiate an armistice, which was arranged on 28th Jan. On the following day the Germans were put in possession of the forts. The preliminaries of peace were concluded on 24th Feb. and signed on 28th Feb. Part of the German army made a triumphal entry into Paris on 1st Mar., but was withdrawn in two days on the prompt ratification of the treaty of peace by the National Assembly at Bordeaux.

1871. COMMUNIST INSURRECTION, 18th March. Second siege of Paris, 2nd April. *Peace of Frankfort*, 10th May. Paris occupied by the Government troops, 25th May. The Communist insurrection finally quelled, 28th May. — M. Thiers, who had been chief of the executive since 17th Feb., appointed President of the Republic.

1873. Death of Napoleon III., 9th Jan. — Marshal Macmahon appointed President instead of M. Thiers, 24th May. Final evacuation of France by the German troops, 16th Sept. — Macmahon's tenure of the presidency fixed at seven years, 20th Nov.

1875. Republican Constitution finally adjusted, 25th Feb.

1879. M. Jules Grévy becomes President in place of Marshal Macmahon. The Chambers of the Legislature return from *Versailles* to Paris.

Paris underwent immense improvements during the second empire. Dense masses of houses and numbers of tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. Public works of vast magnitude were undertaken, and those begun in former reigns successfully completed. The Bois de Boulogne and the Buttes-Chaumont were for the first time laid out as public parks; several other promenades and pleasure-grounds were either brought into existence or greatly embellished; and, what is of incalculable importance, the city was thoroughly well drained, lighted, paved, and supplied with water. For several years after the war many of the public works were necessarily suspended, but the municipal authorities have done their utmost to remove all traces of the Communist outrages. Many years must, however, elapse before all the ruined and injured public buildings are completely restored, and the city's disasters entirely forgotten.

IV. General Remarks on Paris.

In 1877 the population of Paris amounted to 1,988,806 souls. As early as the end of the 13th century the number was nearly 200,000; in 1675 under Louis XIV. it reached 540,000; in 1789 it was 600,000; in 1852 it was 1,053,762; in 1860, after the inclusion of the faubourgs, 1,525,235; and in 1870 it was 1,825,274. The great majority of the population are Roman Catholics. The Protestants number about 45,000, the Jews 25,000, and various nonconformists 30,000. About 87 per cent of the inhabitants can read and write. The number of births is about 55,000, of deaths 48,000, and of marriages 20,000 annually. About one-fourth of the births are illegitimate. The death-rate in 1876 was 26 per thousand. About 112,000 indigent persons are maintained at the public expense. The number of domestic servants is above 100,000, and of artizans 450,000, most of whom earn 3-6 fr., and some of them 20 fr. per day.

Paris may justly boast of being the most cosmopolitan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their respective pursuits. Nor does this boast apply to modern times only; for there have been periods when it was more generally admitted to be justifiable than at the present day. An idea of the importance of Paris so early as the 12th cent. is afforded by the mediæval poems which treat of the traditional twelve 'Masters of Paris', who seem to have somewhat resembled the Seven Wise Men of Greece. For its cosmopolitan character, however, the city is chiefly indebted to its University, to which students of all nationalities flocked in order to be initiated into the mysteries of the scholasticism which was taught here by its most accomplished professors. At the same time industrial and commercial pursuits made rapid strides under the fostering care of the monarchs and owing to the favourable situation of the city. The great annual fair which took place in the extensive plain between Paris and St. Denis (*Foire du Lendit*) and the famous Commercial Code drawn up by Etienne Boileau in 1258 afford additional proof of the early commercial importance of Paris, in consequence of which the population increased rapidly, and an extension of the municipal boundaries was repeatedly rendered necessary. The building enterprise of the 12th and 13th centuries, though but few traces of it now remain, also bears testimony to the energy of the citizens at that period. During the subsequent centuries of the middle ages Paris was indeed deprived of the patronage of her kings, whose adverse fortunes frequently compelled them to give up their residence in the capital; but the municipal element which thenceforward predominated, and which has found expression in the national literature and poetry, continued steadily to develop

itself, and at the present day forms the chief characteristic of the city.

The triumphant position of the French monarchy in the reign of Louis XIV. also contributed to the growth and embellishment of the city, and from that period dated many of the public buildings which adorned Paris down to the dawn of the new era in 1848. The decorative arts in particular received a great impulse, and now began to extend their influence over the whole of Europe. As the monarchy engrossed the whole of the political power of the nation, so Paris gradually attracted to herself the skill and talent of the whole country. During the Revolution and the period immediately succeeding it, this system of centralisation, which had now reached its highest pitch, received a temporary check from the political disorganisation of the day; but under the Directory, and particularly during the first empire, the city speedily regained its former pre-eminence.

During the somewhat inglorious period of the Restoration the city enjoyed a golden era of prosperity, and the inhabitants reaped the benefits of the Revolution and the Napoleonic laurels without participating in the terrible sacrifices through which they had been attained. Persons of the more enlightened classes began to aspire to the higher ideals of liberty, whereby their energy and enthusiasm were stimulated, and the long lost blessings of peace now seemed to them doubly desirable. It was at this period that liberal politicians achieved their greatest triumphs, that French literature and art used their utmost endeavours to resume their world-wide sway, and that French society exhibited itself in its most refined and amiable aspect. At this period *Benjamin Constant* and *Royer-Collard* exercised very great influence on public opinion; *Thiers* and *Mignet*, *Victor Hugo* and *Lamartine* began their respective careers; the 'Romantic School' attained high importance; and Paris became the recognised headquarters of Oriental studies and a number of other important sciences. What had been begun in the period of the Restoration was continued, though hardly with the same success, during the years which followed the July Revolution, until at length by the outbreak of a new Revolution in 1848 the municipal machine was again thrown completely out of gear. Under the second empire the city speedily regained her ancient prestige and underwent an almost entire transformation, on a scale of magnificence hitherto unparalleled. At the close of that period (1870-71) she was overtaken by appalling disasters, which indeed threatened her very existence; but with her wonted buoyancy she has again almost entirely recovered from the shock, and has seldom or never presented a gayer and more prosperous appearance than on the occasion of the opening of the Exhibition of 1878. Persons well acquainted with the Paris of the earlier part of the present century sometimes declare that the former spirit of French society is well-

nigh extinct; but whether it has really lost a degree of its characteristic sprightliness, or is merely superficially obscured by the ever-increasing anxieties of so populous a city, is a question which we need not here attempt to decide.

V. Weights and Measures.

(In use since 1799.)

The English equivalents of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.

Kilogramme, unit of weight, = $2\frac{1}{5}$ lbs. avoirdupois = $2\frac{7}{10}$ lbs. troy.

Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.

Hectogramme ($\frac{1}{10}$ kilogramme) = 10 décagrammes = 100 gr.

= 1000 décigrammes. (100 grammes = $3\frac{1}{5}$ oz.; 15 gr. = $\frac{1}{2}$ oz.; 10 gr. = $\frac{1}{3}$ oz.; $7\frac{1}{2}$ gr. = $\frac{1}{4}$ oz.)

Myriamètre = 10,000 mètres = $6\frac{1}{5}$ Engl. miles.

Kilomètre = 1000 mètres = 5 furlongs = about $\frac{5}{8}$ Engl. mile.

Hectomètre = 10 décamètres = 100 mètres.

Mètre, the unit of length, the ten-millionth part of the spherical distance from the equator to the pole = 3,0784 Paris feet = 3,281 Engl. feet = 1 yd. $3\frac{1}{3}$ in.

Décimètre ($\frac{1}{10}$ mètre) = 10 centimètres = 100 millimètres.

Hectare (square hectomètre) = 100 ares = 10,000 sq. mètres = $2\frac{1}{2}$ acres.

Are (square décamètre) = 100 sq. mètres.

Déciare = $\frac{1}{10}$ are = 10 sq. mètres.

Centiare = $\frac{1}{100}$ are = 1 sq. mètre.

Hectolitre = $\frac{1}{10}$ cubic mètre = 100 litres = 22 gallons.

Décalitre = $\frac{1}{100}$ cubic mètre = 10 litres = $2\frac{1}{5}$ gals.

Litre, unit of capacity, = $\frac{13}{4}$ pint; 8 litres = 7 quarts.

The following terms of the old system of measurements are still sometimes used: —

Livre = $\frac{1}{2}$ kilogramme = $1\frac{1}{10}$ lb.

Pied = $\frac{1}{3}$ mètre = 13 in.

Aune = $1\frac{1}{5}$ mètre = 1 yd. 11 in.

Toise = $1\frac{9}{10}$ mètre = 2 yds. 4 in.

Lieue = $2\frac{1}{2}$ miles.

Arpent = $1\frac{1}{25}$ acre.

Sétier = $1\frac{1}{2}$ hectolitre = 33 gals.

The thermometers commonly used in France are the Centigrade and Réaumur's. The freezing point on both of these is marked 0° , the boiling-point of the former 100° , of the latter 80° , while Fahrenheit's boiling-point is 212° and his freezing-point 32° . It may easily be remembered that 5° Centigrade = 4° Réaumur = 9° Fahrenheit, to which last 32° must be added for temperatures above freezing. For temperatures below freezing the number of degrees obtained by converting those of Centigrade or Réaumur into those of Fahrenheit must be subtracted from 32. Thus 5° C = 4° R. = $9 + 32 = 41^{\circ}$ F.; 20° C = 16° R. = $36 + 32 = 68^{\circ}$ F. Again, -5° C = -4° R. = $32 - 9 = 23^{\circ}$ F.; -20° C = -16° R. = $32 - 36 = -4^{\circ}$ F.

VI. Remarks on Northern France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of Northern France. The scenery is seldom so attractive as to induce a prolonged stay, while the towns are mere repetitions of the metropolis on a small scale. The modern taste for improvement, which has been so strongly developed and so magnificently gratified in Paris, has also manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are being demolished, and large, regular squares taking their place; while ramparts of ancient fortifications are converted into boulevards, faintly resembling those at Paris. Admirably adapted as these utilitarian changes doubtless are to the requirements of the 19th century, it cannot but be deeply regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralising influence of the metropolis, are now rapidly vanishing. Those who were acquainted with such towns as Rouen and Angers about the year 1850 or earlier will now become painfully aware of this fact.

The towns of France, as a rule, present less variety than those of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all of which are feeble reproductions of their great Parisian models. Each also possesses its museum of natural history, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and a number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which many of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France, has attained a high degree of perfection in the northern provinces, espe-

cially in Normandy, which was a district of great importance in the middle ages. Architects will find abundant material here for the most interesting studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at Rouen, or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Temples of Reason'. The task of restoring and preserving these noble monuments has been begun and is now everywhere progressing.

HOTELS of the highest class and fitted up with every modern comfort are found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great, and where the charges are quite on a Parisian scale. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent want of cleanliness, might prove rather an attraction than otherwise. The usual charges at houses of the latter description are — R. 2 fr., L. 25-50 c., A. 50 c.; the table d'hôte dinner (3-4 fr.) at 5. 30 or 6 o'clock is generally better than a repast procured at other places or hours. The déjeuner (1½-2 fr.) at 10 or 11 o'clock will be regarded as superfluous by most English travellers, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a kind of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

THE CHURCHES, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of day or afternoon the most favourable time for visiting them. The attendance of the sacristan, or 'Suisse', is seldom necessary; the usual gratuity is ½ franc.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (*e. g.* at Calais, Boulogne, Dieppe, Havre, and Rouen).

THE MUSEUMS are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

Remarks on French Art

by

PROF. ANTON SPRINGER.

The visitor to the Metropolis of France will naturally be desirous of knowing something about the character and history of the national art, the chief monuments of which, at least in the provinces of painting and sculpture, are collected in the great public galleries of the Louvre and the Luxembourg. The Frenchman and the foreigner alike will be chiefly attracted by the works of the modern school in these collections; but the works of an earlier period are also deserving of notice, both on account of their historical value, and as tending to throw light on the recent development and present position of French art.

The different phases through which art has passed in France in the course of centuries have been surprisingly numerous. For a long period French artists served an apprenticeship with Netherlanders, Italians, and other foreign masters, until at length they evolved a peculiar style of their own which gained them universal applause. They attained this distinction in the 18th century, and they enjoy a renewal of it at the present day, but their earliest triumphs were in the department of architecture so far back as the 12th and 13th centuries. It is well known that the *Gothic Style* was first brought to perfection in Northern France, and that it was afterwards more or less directly adopted and imitated throughout the whole civilised world. In France itself, however, its development was frequently interrupted by political dissensions and civil war. In the 15th century, when the country had recovered its political stability and was preparing to enter on a career of great historical importance, the Flemings took precedence of their French neighbours in the province of art. A busy traffic in works of art between the two countries now began, and richly illuminated MSS. in particular were frequently executed in Flanders for the French court. The precise period at which France ceased to be exclusively the recipient has not yet been ascertained. As a great painter of the 15th century, we may mention *Jean Fouquet* of Tours (born about 1415), who seems to have been educated both in Italy and in France itself. The Renaissance era now began, but it was not without hesitation that the French painters followed in the footsteps of the Italians. *François Clouet*, surnamed *Jehannet* (born at Tours in 1500, died about 1572), for example, still follows in his portraits (Charles IX. and his consort) the stiff old Frankish style. The

architects, on the other hand, adopted the new style more readily, incorporating it with their own in a series of baronial châteaux, particularly in Touraine, and thus unconsciously, but effectually establishing the FRENCH RENAISSANCE ARCHITECTURE, a style which has to some extent again come into vogue at the present day.

In the 17th century art in France was still dependent, partly on that of Italy, and partly on that of the Netherlands. Thus *Simon Vouet* (1590-1649) adopted the style of the Italian school, in which a stirring revival took place in his time; and to the same school belonged *Nicolas Poussin* (1594-1665), the most admired master of his age, whose skill and industry, however, hardly sufficed to conceal his natural want of freshness and originality. His compositions are too studied, each group betrays the deliberate calculation with which it has been designed, and it is evident that his reason has too often entirely overruled his imagination; whereas Rubens, on the other hand, an equally learned and accomplished man, has often obviously had difficulty in curbing the natural exuberance of his conceptions. Poussin's historical and mythological pictures are therefore rather admired as a duty than enjoyed by the spectator. His landscapes, however, particularly those of his later years, when his colouring moreover became more vigorous, are pervaded with a poetic sentiment which still renders them attractive. His most famous work of this kind is the 'Arcadian Shepherd', who is represented kneeling before a tombstone and mournfully reading the inscription, 'Et in Arcadia ego'. — Though a native of France, *Claude Gellée*, or *Claude Lorrain* (1600-82), does not properly belong to the French school, his style having been formed and matured in Italy. Claude and *Gaspar Dughet*, surnamed *Poussin* (1613-75), are among the most distinguished representatives of the idealistic school of landscape-painting, and Claude in particular surpasses all his contemporaries in his skill in presenting finely composed and beautiful landscapes, with their characteristic accessories of cloud and atmosphere.

Contrasting strikingly with Poussin, the next painter of importance is *Philippe de Champaigne* (1612-74) of Brussels, a master of great natural ability, who went to Paris early in life, and was much employed by Marie de Médicis, Richelieu, and Louis XIII. His religious compositions are tinged with the austerity of the Cistercian monks of Port-Royal at Paris, whose mystic and ascetic doctrines were highly revered at that period, while his portraits are remarkable for their warm, rich colouring and their strong individuality. Portrait-painting was indeed the province in which the French masters of the 17th century chiefly excelled. No one can now be roused to enthusiasm by *Le Sueur's* (1617-55) feeble scenes from the life of St. Bruno, or admire *Le Brun's* (1619-90) theatrical heroism, unless it be remembered that he was merely a showy decorator and the 'Directeur des Gobelins'; and even *Jouvenet's*

(1644-1717) able and vigorously coloured works in Poussin's style will now interest but few spectators; whereas the portraits by *Mignard*, *Largillière*, *Rigaud*, and others still delight us with their lifelike freshness and refined individuality.

The ostentatious and declamatory element in French culture which was developed in the reign of Louis XIV. survived down to a late period in the 18th century. And yet there existed a second element, which played a still more important part throughout the whole of that century, although not so to speak officially recognised. The victory gained by this new element was due to the material changes which had taken place in the social life of the country. Paris had become the intellectual centre of the nation, and the importance of the court had rapidly and signally decreased. The court had indeed itself betrayed its uneasiness under the burden of the traditional bombast, and shown its preference for the enjoyment in incognito of unrestrained amusement. The most marked outcome of these changes was the development of the *ROCCO STYLE* of architecture and ornamentation, a style which may be described as emanating from the ladies' boudoir. The same taste was manifested in the plastic forms which now came into vogue, particularly in the pleasing groups of miniature figures and other knickknacks executed for the private drawing-room; and in the prevailing love of comic tableaux, pastoral scenes, mythological travesties, and joyous masquerades, painted in delicate roseate hues.

Most deserving of careful study among the painters of the rococo period is *Antoine Watteau* of Valenciennes (1684-1721), the most interesting of whose works are preserved in the Collection La Caze at the Louvre. His 'Gilles', one of the chief characters in French comedy, possesses far higher artistic merit than his famous 'Embarkation for the Island of Love', while his 'Indifférent' and 'Finette' are masterly delineations of character, entitling him, even as a mere colourist, to a much higher rank than any of his contemporaries. The chief exponent of the less refined Rococo type is *François Boucher* (1713-70), whose pictures, however, soon weary the spectator with their artificiality and sickliness. In the same style, but more pleasing, are the love-scenes depicted by *Fragonard* (1732-1806), a master of Provence, who, like Watteau, is best represented in the La Caze Collection.

Again in sympathy with changes in the literary and social world, French painting entered on another new phase about this period, and began to draw its themes unvarnished from humble life, and to aim at greater fidelity to nature. Thus we find *Chardin* (1699-1779), who was also an accomplished painter of still life, abandoning the shepherds and comedians of his contemporaries, and executing such works as the 'Grace before Dinner', the 'Industrious Mother', and the 'Card House', which derive their themes from the picturesque features of humble society. The chief illustrator of

domestic drama, however, was *Jean Baptiste Greuze* (1734-1805), whose style occasionally borders on the sentimental, and at other times degenerates into triviality. His 'Marriage Contract', 'Paternal Curse', and 'Broken Jar' are so cleverly conceived and so full of meaning as to rivet the attention of all beholders and suggest to them the whole surrounding history of the scene; but his talent as a painter unfortunately fell short of his poetical taste, and, as in the case of *Fragonard*, his peculiar style was but short-lived and soon fell into oblivion.

About the middle of the 18th century, when antiquarian pursuits began to become the fashion and to influence social life, artists again began to resort to antiquity for their inspirations. Even before the Revolution there appeared numerous harbingers of this return to archaic subjects and forms, while the Revolution itself, which boasted of being founded to a great extent on ancient republican institutions, enabled the new school to gain a complete victory. The most distinguished representative of this school, and at the same time the father of modern painting in France, was *Jacques Louis David* (1748-1825), whose political importance, as well as the fact that his school was largely visited both by Frenchmen and foreigners, contributed not a little to enhance his reputation. His style somewhat resembles that of *Raphael Mengs*, his German contemporary, and his earlier works in particular betray the declamatory element and a cold and calculated imitation of the antique. His 'Horatii and Curiatii', his 'Death of Socrates', his 'Brutus', and even his 'Sabine Women', a work in which he aimed at reviving the Greek style of art, now possess little more than historical interest. — His contemporaries, *Girodet* (1767-1824) and *Prudhon* (1758-1823), alone asserted their independence of David's school of painting. *Prudhon* in particular endeavoured to attract by refined sentiment and delicacy of colouring; but owing to the temper of the age and the influence of *David*, which continued dominant throughout Napoleon's régime, his efforts were attended with but little success. — The chief painters of the Napoleonic period were *Gérard* (1770-1837), *Gros* (1771-1835), and *Guérin* (1774-1833). *Gérard's* portraits are not only interesting as studies of costume, but show the skill of the master in representing his subjects in the most favourable light, and bear traces of his appreciation of the true province of art. They at least possess far higher artistic merit than the pictures of public ceremonies and battles which were so much in vogue in his day. These painters, however, have already lapsed into a kind of historical twilight, as they have rarely produced works of great intrinsic value, and are deficient in those high artistic qualities which immortalise pictures and render them independent of changes of taste and style.

The era of modern French art properly begins with the period of the Restoration, and its dawn may be said to have been inau-

gured by the exhibition of *Théodore Géricault's* (1791-1824) 'Shipwreck of the Medusa' in the year 1819. Géricault was even more revolutionary in his views than David; he repudiated the traditions of the past more completely, and introduced thorough innovations with greater boldness. He was the first to give expression to passion and unrestrained emotions, he preferred fidelity to nature to all other aims, he did not shrink from the melodramatic element, he aimed at vigorous and effective colouring, and used every effort to enhance the impression produced on the spectator. His example proved a powerful stimulant to a series of younger painters, and at length gave rise to the establishment of the ROMANTIC SCHOOL, which after violent opposition eventually became dominant, owing partly to the sympathy of a cognate school of poetry and the patronage of the liberal opposition. Its success was farther materially promoted by the circumstance that its disciples evinced an intelligent interest in the public topics of the day and paid sincere homage to literary culture. They were enthusiastic admirers of Dante, the great mediæval poet, and showed their acquaintance with most celebrated poets and authors of other nations. They drew their favourite inspirations from Shakspeare, Goethe, Byron, and Walter Scott, and were at the same time skilful illustrators of the most interesting pages in their own national history. Holding but little intercourse with the art of the past, they devoted themselves entirely to the life of the present. The hostile outcry with which their first appearance had been greeted now gradually subsided, and differences were smoothed over. The Romanticists used their victory with moderation, and their opponents learned to appreciate many of their good qualities, and particularly their skill in depicting emotions drawn directly from actual life and their effective style of colouring. The whole of Europe now rang with their praises. Foremost among their ranks are the distinguished names of *Eugène Delacroix*, *Ary Scheffer*, *Horace Vernet*, *Paul Delaroche*, and *Jean Auguste Dominique Ingres*. The reputation of Ary Scheffer was the first to fade away; but the works of Delacroix, a thorough Romanticist, who was little disposed for compromises, exercised great influence long after his death. The same may be said of the works of Ingres, whose remarkable versatility enabled him both to take the position of leader of the Idealists and to compete with the Romanticists.

EUGÈNE DELACROIX (1799-1833) appeared for the first time in the Salon of Paris (p. 162) in 1822, when he exhibited his 'Dante and Virgil'. Two years later he produced his 'Massacre of Chios', which awakened much interest owing to the general sympathy felt for the Greeks, but at the same time roused intense indignation among artists of the older schools. It might indeed be called a massacre of all academic rules, of all sacred traditions: drawing and grouping seemed alike objectionable.

Delacroix, however, persevered in his course and proceeded to develop his style consistently. He invariably composed with a view to produce effective colouring, and grouped his figures in accordance with their contrasts in colour. He intensified the lights, and collected the masses of contrasting tints, imparting to them a subdued glow according admirably with the passionate emotions and the often exaggerated vehemence of action depicted by him. This method is best exemplified by his 'Marino Falieri' and the 'Assassination of the Bishop of Liège'. A visit to Algiers extended his range of subjects, and enabled him to handle his kaleidoscope colouring with still greater effect. Examples of this later period are his 'Jewish Wedding in Morocco' and the 'Convulsionaries of Tangers'. Towards the end of his life he evinced a preference for religious compositions, in which he has embodied the tragic element with very striking success. In order, however, thoroughly to appreciate Delacroix's style, the traveller should also inspect his mural paintings in the Palais du Corps Législatif, in the Luxembourg, and in the Chapelle des Anges in the church of St. Sulpice.

Greatly inferior to Delacroix was his contemporary ARY SCHEFFER (1795-1858) of Dordrecht, who was formerly regarded as one of the chief representatives of the Romantic School, but rather from his choice of subjects than his adoption of its style of colouring. The amiable character of the master, however, accounts to a great extent for the reputation he enjoyed during his lifetime. His 'Battle of the Suliots' (1827) was the first work that brought him into notice. His pictures from Goethe ('Marguerite') and Uhland were gratefully regarded by the Germans as a well-meant tribute to their national poetry, while his religious pieces, strongly tinged with sentimentality, delighted numerous female admirers.

HORACE VERNET (1789-1863) is another master of the same group whose lustre has begun to pale. He was once the most popular painter in Europe, particularly in his own country, the glorious exploits of which he so magnificently illustrated, and was highly honoured and almost treated as an equal by princes of all nations. Within the first few years of the Restoration period he dedicated his art to the service of the French army. The reminiscences of the Napoleonic era afforded him abundant materials, while the national exasperation at the humiliation of the country and the hope of revenge ensured a welcome to every picture which fostered these feelings. Vernet attained the zenith of his reputation in 1830-40, when he painted the exploits of the army in the wars of the Revolution and in Algeria. He possessed a remarkable knowledge of military manœuvres, and succeeded in grouping the most complicated battle scenes in a manner clear and intelligible to the spectator. He was thoroughly familiar with the characteristics of the French soldier, of whom he has painted a number of admirable types, while the technical details of his battles are depicted with

the utmost spirit. His works, however, can boast of none of the more refined and subtle charms of his art. His scenes from Roman life, with which he became well acquainted during his stay in Rome as director of the French Academy, are destitute of freshness and originality, and their attractions are therefore superficial only. To Vernet is due the chief merit of introducing Oriental subjects into French painting, and of being the first to endeavour to render Biblical scenes more attractive by representing them with their appropriate surroundings.

Closely trenching on Horace Vernet's fame during the 'July Monarchy', was that of PAUL DELAROCHE (1797-1856), to whom historical pictures are mainly indebted for their long-lived popularity in France. His works appeal directly to the spectator's interest in the progress of culture, he utilises for his pictures the historical poetry for which a taste then prevailed, and is judicious in his choice of objects. Moderate in character, averse to extremes and exaggeration, and a keen and intelligent observer, he adopts many of the methods of the Romanticists, and in particular learns from them the art of effective colouring, while by no means insensible to the merits of the opposite school of art. Though correct enough in style to satisfy the adherents of the idealistic school, he succeeds in imparting sufficient life and freshness to his figures to prevent the Romanticists from regarding him as an antagonist. In 1829 his 'Death of Queen Elizabeth' caused great sensation. The figures are of life-size, the colouring of the drapery is manifestly calculated for effect, and the expression of the pain attendant on the death-struggle is unrestrained. Among his other works resembling scenes from an historical romance, in which the harsh and unpleasing features of his characters are softened by their genre-like treatment, and which have become extensively known from engravings, may be mentioned his 'Richelieu and Cinq Mars', his 'Mazarin on his Deathbed', his 'Cromwell by the coffin of Charles I.' and his 'Sons of Edward'. Probably the best of his scenes from French and English history are his 'Lady Jane Grey' and his 'Assassination of the Duc de Guise'. His strong points, consisting of delicacy in expressing individuality and skill in arrangement of detail, as well as his inefficiency in the construction of groups, are equally traceable in his so-called Hemicyle in the Ecole des Beaux-Arts. Towards the end of his life, like Delacroix, he showed a preference for religious themes, chiefly of a sombre character, such as the sufferings of Mary, a style to which he was inclined owing to a tendency to melancholy increased by domestic afflictions.

Older than these contemporaries, J. A. D. INGRES (1780-1867) survived them all. His labours extended over a period of sixty years. He began his career as an artist as a pupil of David in 1801. Within the next ten years, after having expanded his ideas by a sojourn in Italy, he produced his 'Venus Anadyomene' and his

'Œdipus with the Sphinx', works which vie with those of his later life, and to the style of which he afterwards to some extent reverted. A venerator of antiquity and an enthusiastic admirer of the nude female form, Ingres nevertheless wandered far into the realms of far-fetched allegory, frequently chose religious themes, and achieved great success in his studies of colour. So widely divergent in character are many of this fertile painter's works that it is difficult to believe that they possess a common origin. What a contrast, for example, is presented by his apotheoses of Homer and Napoleon, his 'Francesca da Rimini', 'Pope Pius VII. in the Sixtine Chapel', 'The Spring', and 'The Vow of Louis XIII.'! Even his portraits of Cherubini, Bertin, and Mad. Devauçay show great differences of style. It was chiefly owing to this versatility that he was unreservedly admitted to be the greatest French painter of his time, although he never attained to so great popularity as Horace Vernet. — The most distinguished of his pupils was *Hippolyte Flandrin* (1809-64), whose skill was chiefly dedicated to religious frescoes. Numerous and important as are the frescoes in Parisian churches painted since the second quarter of the present century, it may be confidently asserted that Flandrin's pictorial frieze in the church of St. Vincent de Paul is the finest work of the kind in France. His conceptions are indeed so able, his forms so beautiful, and his execution so masterly, that Flandrin's works are probably nowhere surpassed in the realms of modern fresco-painting.

Coæval with these great painters there flourished a considerable number of other able masters, some of whose works are extremely pleasing, although their authors never attained great distinction. Thus, few masters surpass *Decamps* (1803-60) as a colourist of Oriental scenes; and very effective historical genre-pieces have been produced by *Robert-Fleury*, *Steuben*, *Devéria*, *Charles Comte*, and *Coignet*. The last-named has also attained a high reputation as a teacher of his art. — A pupil of David, and afterwards moulded in Italy, *Léopold Robert* (1794-1835) dedicated his art to humble life. He began with pictures of brigands, but afterwards succeeded admirably in themes drawn from Italian life and character. His compositions are vigorous and impressive, and the individual figures very attractive. He introduces us, indeed, merely to fishermen, rustics, and reapers; yet they seem endowed with a slumbering heroism of character reminiscent of the mighty past of their nation. — Towards the middle of the century *Diaz* excelled in the art of depicting female charms in their most captivating form, thus foreshadowing the taste of a somewhat later period. So, too, *Couture's* 'Romans of the Decline', exhibited in 1847, was one of the first modern works which manifested a tendency to depict classical themes in their sadder aspects, and an endeavour more effectively to adapt the colouring to the subject. — On the other hand several more recent painters have clung to the style of their predecessors,

such as *Chenavard* and *Gleyre*, a master rarely appreciated as he deserves, both of whom belong to the Idealistic School; *Hébert*, who trod in the footsteps of Robert, though somewhat sickly in taste; and *Léon Benouville*, who died young, the most worthy successor of Ingres and Flandrin.

The SECOND EMPIRE inaugurated a new era in the history of French art. The influence of the earlier masters had begun to wane, and the new institutions and customs of the new generation now sought and found expression in a new school of art. That this school possesses various merits, and in some respects surpasses its predecessors, cannot be denied. Its chief superiority consists in greater ease and mastery of manipulation, and it has benefited by the experience of its elders in the management of colouring; but its weak points are not less clearly apparent. A disregard for the higher objects of painting as a branch of culture has unfortunately crept in. Figures, nude and clothed, are now painted with consummate skill and with sensuously admirable fidelity; but the souls by which they are animated are too often of the shallowest type. Instead of attempting compositions on a large scale, most of the painters of the present day prefer to execute small groups or single figures, in which perfection of form and effectiveness of colouring are their great aims, so that the French school is becoming more strongly individualised than ever. Each painter strives to solve his favourite problem in his own way, and to exhibit his own particular talent; the result of which is that the school can scarcely be said, like the Romantics, to possess any worthier object of ambition in common. It is therefore hardly possible to group these most modern masters in any well-defined classes, particularly as some of them have practised several different styles at one and the same time. In portrait-painting this interchange of style has acted very beneficially, by counteracting the natural tendency of that branch of art to stereotyped monotony. Eminent historical and genre painters, and even a number of sculptors, have turned their attention to portrait-painting with marked success, bringing to it a richer sense of form and a wider and more penetrating conception of character than are usually possessed by the ordinary portrait-painter. Four of the most successful modern portrait-painters are *Florentin Bonnat*, *P. Baudry*, *Ricard*, and *Mlle. Nélie Jacquemart*.

Of the masters of the new school *Louis Ernest Meissonier* (b. 1813) is generally admitted to be the most distinguished. His pictures, which are often of very small size, recall in many respects the Dutch masters of the 17th century, rivalling them in sterling merit and skilful execution. His colouring is less brilliant than that of many other masters, but is remarkable for its clearness and the delicacy of its silvery grey tones. His characters, admirably true to nature, are often pervaded by an innocence and amiability which lend a great charm to many of his pictures; but he was less success-

ful as a painter of battle-scenes containing numerous figures. Meissonnier's graceful costumes and correspondingly pleasing figures rarely date from an earlier period than the 18th century, but a number of his contemporaries seek to attract admirers by the quaintness and uncommonness of their scenes. *Fromentin* and *Bida*, for example, have ransacked the East for this purpose, and seek to enhance the effect of their works by the representation of striking landscapes. The portrayal of ancient customs has now become a special province of painting to which many artists have devoted themselves entirely. The versatile *Léon Gérôme* may be regarded as one of the chiefs of this department. While thoroughly accurate in the archaic garb in which he presents his works, he at the same time studiously humours the taste of the present day by the sensuousness or sensational character of his scenes. *Hamon* has chosen the attractive Pompeian frescoes, resembling a kind of porcelain painting, for his model. Other masters, too, while chiefly aiming at representing the attractions of the female form, frequently introduce antiquarian adjuncts. How far such works are the embodiment of ideal conceptions, and to what extent they are merely tributes to the popular voluptuousness of taste, is often not easily determined. The most famous works of this character are the creations of *P. Baudry*, whose paintings in the New Opera House bear magnificent testimony to the fertility of his imagination. Next in order may be mentioned *Cabanel*, who has also distinguished himself as a portrait-painter and a decorator, and among others *Gust. Moreau*, *Amaury-Duval*, and *Em. Lévy*.

Strongly contrasting with these refined idealists, *Gustave Courbet*, a prominent political agitator, is the chief modern votary of the coarsest realism. Naturally talented, and really successful as a painter of hunting-scenes and landscapes, he afterwards descended to the lowest depths of society for some of his themes, and ruined others by his love of singularity, paradox, and exaggeration. His views, as gathered from his later pictures, seem to be that the object of art is not to embellish life, but to sadden it, and to illustrate the infinite hideousness of the world. — There are other artists, however, whose commendable object is to cast a pleasing poetic halo around the simple annals of humble and domestic life. At the head of these stands *Jean François Millet*, the well-known delineator of peasant-life, whose works are distinguished by their admirable union of finely toned landscape with fresh and characteristic figures, and by the artist's partiality for depicting the peasant at work rather than in his moments of relaxation. *Jules Breton*, another painter of the same class, suffuses his village-scenes with a kind of idealistic glow that invests them with a peculiar charm. Rustic life in different provinces of France has been admirably illustrated by *Gustave Brion* and *Gustave Jundt* (Alsace), *Ad. Leleux* and *Eug. Leroux* (Brittany), and others. *Florentin Bonnat* has

signalised himself as a painter of Italian scenes. — Landscape-painting, too, has undergone vicissitudes and conflicts similar to those already mentioned. In this province also, after the abandonment of painting in the classical style and on a large scale, the school which has become dominant devotes itself almost exclusively to the study of unambitious subjects, taken directly from nature, and rendered attractive by sedulous attention to light and shade. It was long before *Théodore Rousseau*, *Cabat*, *Dupré*, *Français*, and *Daubigny*, the most distinguished modern landscape-painters in France, attained the reputation due to their merits; but, like their contemporaries in other departments, these masters show a marked tendency to individualism, and a taste for engaging in a number of divergent styles. The painting of scenes of military life, always popular in France, has found in *Alphonse de Neuville* and *Edouard Detaille* worthy successors of *H. Vernet*, *Charlet*, *Raffet*, and other eminent battle-painters of an earlier generation. In the province of animal-painting *Troyon*, who will even bear comparison with the great Dutch masters, is 'facile princeps'; and second to him must be mentioned the talented *Rosa Bonheur*.

Paris contains more numerous private picture-galleries than any other city on the continent, to some of which amateurs will perhaps succeed in gaining access; but if unable to see them, the traveller may rest satisfied with the Louvre and the Luxembourg as affording him a sufficient survey of the history and development of French painting. The Luxembourg gallery enables us to make acquaintance with the most recent styles, among which we may mention the intensified system of colouring adopted by *Regnault*, who fell in a skirmish at Buzanval, and *Carolus Duran's* method of painting ladies' portraits resembling the lay-figures of the 'modiste'.

It is a more difficult matter for the traveller to obtain a complete survey of modern French SCULPTURE, as the numerous monuments in the churches, as well as those of a public character, are so widely scattered throughout the city. Père-Lachaise may, however, be recommended to the notice of visitors as almost the only place where numerous specimens of sculpture are to be found side by side. The classical style was adhered to in French sculpture much longer than in painting, though frequently modified by the modern taste for gracefulness and sensation. The chief representative of this style was *Pradier* (1790-1852), whose sculptures for a long period formed the standard works of the kind. An opposite style, practised by *David d'Angers* (1789-1856), found less favour, except perhaps in the province of portrait-sculpture, of which he produced numerous exanples. Genre-sculpture, bordering to some extent on the Renaissance style, has been practised of late with much success. Among the most popular works of the kind are *Rude's* 'Neapolitan Fisherman', *Duret's* 'Tarantella Dancer', and *Jouffroy's* 'Young Girl'. Most of the latest sculptors, while inclin-

ing to idealistic principles, have also admitted naturalistic elements; they show a preference for the portrayal of action and passion, and do not always avoid an approach to the picturesque. Since the time of Pradier and David d'Angers two new generations have sprung up, among whom *Guillaume*, *Cavelier*, and *Dumont* are now the most distinguished seniors, while *Perraud*, *Bourgeois*, *Barrias* ('Oath of Spartacus'), *Moreau*, *Mercié* ('Gloria Victis'), *Maindron*, *Chapu*, and *Carpeaux* are also names of high repute. In the special department of animal-sculpture the most marked success has been achieved by *Barye*. In the execution of his 'Florentine Singer' *Paul Dubois* has recently taken a very promising step by reverting to the early Italian Renaissance style.

One of the chief glories of the French plastic art, however, as is well known, consists in its bronze works, which are unrivalled both in technical manipulation and in artistic taste. Indeed the intimate association of the artist and the art-handicraftsman, and the perfection to which the works of the latter are brought in almost every branch, form the most characteristic features of Parisian art, and are traceable to the foundation of the Gobelins Manufactory (p. 263) by *Colbert* in 1666.

PARIS.

PRELIMINARY INFORMATION.

1. Arrival in Paris.

Trains coming from a distance are frequently stopped before entering the station, in order to allow tickets to be collected, which is done after the premonitory — '*Préparez vos billets, s'il vous plaît!*' In other cases tickets are given up at the exit (*sortie*) from the station. Travellers with luggage-tickets have usually about 10 min. to wait till the baggage is all arranged for distribution on the long tables in the *Salle des Bagages*. This interval should be employed in engaging one of the fiacres or cabs which are in waiting outside the station. (The cabs in the first row are generally pre-engaged.) After receiving the driver's number and telling him to wait for the luggage ('*restez pour attendre les bagages*'), the traveller may proceed to superintend the examination of luggage (comp. p. xiv). Hand-bags and rugs should not be lost sight of, or deposited in the cab, before the traveller is himself ready to take his seat, as there are numerous thieves on the look-out for such opportunities.

As soon as the traveller is released from the custom-house examination, he should secure the services of a porter (*facteur*, 25-50c.), telling him the number of the fiacre engaged. The fare from the station into the town during the day is $1\frac{1}{2}$ fr. for a cab with seats for two, and 2 fr. for one with seats for four persons; at night the fares are $2\frac{1}{4}$ and $2\frac{1}{2}$ fr. respectively. The charge for each trunk or other large article of luggage is 25c. (see also p. 21). When the driver has had to wait more than $\frac{1}{4}$ hr. the fare per hour is charged (p. 21).

The *Omnibus de Famille* is a comfortable conveyance for families or large parties, and may be ordered by letter the day before arrival, either from a hotel or from the Chef du Bureau des Omnibus† at the station where the traveller is to alight. The charge varies from 3 to 10 fr., according to the station and the size of the omnibus re-

† *Monsieur le Chef du Bureau des Omnibus, Gare de à Paris.*

Monsieur, je vous prie d'avoir bien l'obligeance de tenir à ma disposition au train de . . heures (hour of arrival) un omnibus pour . . . personnes.

Veuillez recevoir à l'avance, Monsieur, mes remerciements et l'assurance de ma considération distinguée.

quired (with 7 or 12 seats). A certain amount of luggage is carried free, and the surplus is charged for by tariff. The fares are generally somewhat higher when the omnibus is used for conveyance to the station from a private residence.

The ordinary omnibuses are not available for travellers with luggage, and considerable acquaintance with Paris is moreover necessary to understand the various lines (comp. p. 22).

Travellers arriving late at night, and not wishing to put up at one of the large hotels mentioned on p. 4, had better proceed on foot with their hand-baggage to the nearest hotel, leaving their heavy luggage (the receipt for which they retain) to be claimed next day. The following hotels may be mentioned†: — Near the GARE DU NORD (Plan, Brown, 23, 24): *Hôtel Cailleux*, at the corner opposite the exit; *Grand Hôtel du Chemin de Fer du Nord*, a little farther on, at the corner of the Boulevard Denain.

Near the GARE DE L'EST, or *Strasbourg Station* (Plan B, 24): *Grand Hôtel St. Laurent* (R. from 2 fr.), Rue de Metz 4, to the left on leaving the station; *Hôtel de Bâle*, same street, 6; then, in the Boulevard de Strasbourg: *Grand Hôtel de Strasbourg* (78), **Hôtel de l'Europe* (74), *Hôtel de Paris* (72). Nearer the station: *Hôtel du Chemin de Fer*, with restaurant, Rue de Strasbourg 11.

Near the GARE ST. LAZARE (*Ouest, Rive Droite*; Plan B, 18): *Hôtel de Londres & de New York*, Rue et Place du Havre 15, opposite the station; adjacent, *Hôtel Anglo-Américain*, Rue St. Lazare 113; small hotels in the Rue d'Amsterdam, at the exit from the station, Nos. 30, 24, 22, 20, 16, and 4.

Near the GARE MONTPARNASSE (*Ouest, Rive Gauche*; Plan, Gray, 16): *Grand Hôtel de France & de Bretagne*, on the side from which trains depart; *Hôtel de la Marine & des Colonies*, on the side where trains arrive.

Near the GARE DE LYON (Plan G, 28): *Grand Hôtel du Chemin de Fer de Lyon*, Boulevard Diderot 19 & 21; *Hôtel de l'Univers*, Rue de Châlons 46, on the side for starting.

Near the GARE D'ORLÉANS (Plan G, 25): *Hôtel du Chemin de Fer*, Boulevard de l'Hôpital 8, opposite the side of arrival.

2. Hotels.

Alphabetical list at the end of the Book, after the Index.

The traveller has ample latitude in the selection of a hotel in Paris, and his choice must generally be determined by the price he is willing to pay for accommodation. Travellers for pleasure, with whom economy is of no serious moment, will naturally prefer either the Boulevards or their immediate vicinity, especially if ladies are

† For explanation of references to Plan, see end of the book, before the index of streets. The italicised Roman numerals (*II*) refer to the special or district plans.

of the party. Gentlemen travelling alone may, on the other hand, secure very comfortable quarters at a much more moderate rate in the less frequented houses in various side-streets.

Charges for rooms vary from 3 to 30 fr. according to their size, floor, and comfort, and according to the situation of the hotel and the style of its accommodation, which in some of the older houses is far from inviting. Charges are also influenced by the season of the year, by the length of the visitor's stay, and by the demand for accommodation. The charge for a room does not include light or attendance.

In the hotels in the Boulevards Montmartre, des Italiens, des Capucines, and de la Madeleine, in the Avenue de l'Opéra, Rue de la Paix, Place Vendôme, Rue Castiglione, and Rue de Rivoli, rooms on the third or fourth floor (*i. e.* 'au-dessus de l'entre-sol', and consequently the fourth or fifth above the 'rez-de-chaussée' or ground-floor) are let at 5 fr. at least, while the lowest charge for those on the first or second floors is 10 fr. per day. The charges are somewhat more moderate (third or fourth floor 3 fr. first and second floors 5-7 fr.) in the Rues St. Honoré, de Richelieu, Vivienne, des Petits-Champs, Boffrand, and other streets lying between the Rue de Rivoli and the Boulevards, and in the Rues du Helder, Taitbout, Laffitte, le Peletier, Drouot, and other streets between the Boulevards and the Rue de Lafayette. In the third-rate streets in the same localities or in the more remote and less convenient quarters on the other bank of the Seine, such as the Rues des Saints-Pères, Bonaparte, de Lille, de l'Université, and Jacob, rooms may be obtained for 2½-3 fr., but apartments at these charges are of very modest pretensions.

Enquiry as to prices should always be made on the day of arrival or the day following, to prevent unwelcome surprises. This is quite customary even when the visit is to be of a night's duration only. The charge for the first breakfast (tea or coffee with bread and butter), which it is better to take in the hotel than at a café (see p. 18), varies from 1¼ to 2 fr. The second breakfast or luncheon (*déjeuner*; about noon) and dinner (from 5. 30 to 7 p.m.) may be taken where the traveller pleases, it being by no means necessary to return to the hotel for these meals. The usual hour of table-d'hôte at the hotels is 6 p.m.

When a prolonged stay is contemplated the bill should be obtained every two or three days, in order that errors, whether accidental or designed, may be detected. When the traveller intends to start early in the morning, he had better pay, or at least examine, his bill on the previous evening, as overcharges are apt to escape detection in the hurry and confusion of departure. *Attendance* is almost always an item in the hotel-bill, but it is usual to give the concierge, the 'boots', and the waiter by whom the traveller has been specially attended, a fee of 1-3 fr. each according to the length of the sojourn in the hotel. When, as is often the case at the *maisons meublées*, the payment for service is discretionary, a sum at the rate of 1½-1 fr. per day should be distributed among the servants at the end of the traveller's stay, besides which an additional gratuity may occasionally be given to ensure civility.

Articles of Value should never be kept in the drawers or cupboards at hotels. The traveller's own trunk is probably safer; but it is better to entrust them to the landlord, from whom a receipt should be required, or to send them to a banker.

The following list of Parisian hotels comprises merely a selection of the better known houses in the quarters frequented by strangers. It is often difficult to draw the line between houses of the first, and those of the second class, but the situation may generally be regarded as determining this point (see above). When ladies are of the party an unmistakably first-class hotel should always be selected.

Right Bank of the Seine. The three largest hotels in Paris are :

the *HÔTEL CONTINENTAL, Rue de Rivoli, corner of the Rue de Castiglione (Plan, Red, 18), opposite the Garden of the Tuileries, opened in 1878. — The *GRAND HÔTEL DU LOUVRE, Rue de Rivoli, opposite the N. side of the Louvre, adjoining the Palais Royal (comp. Plan, R, 20; special plan *II*); on the ground-floor are the Grands Magasins du Louvre mentioned on p. 41. — The *GRAND HÔTEL, Boulevard des Capucines, adjoining the new Opera House (Plan, R, 18; *II*), with *dépendance* (Hôtel Scribe).

These three hotels, magnificent edifices occupying whole blocks of streets, and each containing 600-700 rooms, are managed somewhat in the same style as the large American hotels, and are replete with every comfort. Travellers are sure to find accommodation at any of them, at any hour of the day or night; but many will prefer the smaller, quieter, and less expensive houses, especially when ladies and children are of the party. On arrival a room at the desired charge is asked for at the bureau, where also the bill is afterwards paid. It is not necessary to take any meals in the house. As a rule articles are paid for as consumed, but arrangements may also be made to pay a fixed sum per day (see below). In favourable seasons about 300 guests, including many from other hotels, frequently dine at the tables d'hôte. The amount given away in gratuities is generally smaller in these houses than in other hotels, as fees to the waiters are less usual. The 'boots' and chambermaid each expect 1-2 fr., while the porter who conveys the luggage from the room to the cab receives 1 fr. The ordinary charges in the Hôtel Continental are: R. 6 to 30 fr., A. 1 fr., first breakfast 1-2½ fr., déj. 5 fr., D. 7, 8, or 10 fr. — At the Hôtel du Louvre: R. from 4 fr., L. 1 fr., A. 1 fr., first breakfast 1½ fr. in dining-room, 2 fr. in private room: déjeuner, à la carte; table-d'hôte at 6 p.m. 6 fr., wine included, dinner à part 8 fr. in dining-room, 10 fr. in private room. 'Pension' in winter 15 fr. per day. The charges in the Grand Hôtel are similar: déjeuner with wine and coffee 4 fr., 'pension' 16-22 fr. per day.

Next to these enormous hotels rank the following†: —

In the *Rue de Rivoli*: 170, HÔTEL DE LA PLACE DU PALAIS ROYAL (R. 4-6 fr., A. 1 fr., L. 75 c., D. 5 fr.); 172, HÔTEL DU PAVILLON DE ROHAN; 206, *HÔTEL DU JARDIN DES TUILERIES; 228, *MEURICE; 226, *WINDSOR; 248, *BRIGHTON; 208, *WAGRAM; 202, *RIVOLI. The last five, opposite the garden of the Tuileries (Plan, R, 18; *II*), are much frequented by English travellers.

No. 83 Rue de Rivoli, farther E., not far from the Louvre, is the *HÔTEL STE. MARIE (R. 2-6 fr., déj. 3 fr., D. 4 fr.).

† Observe that in the streets at right angles to the Seine the numbers of the houses begin from the river; in those parallel to the river, the numbers begin at the east end. In both cases the even numbers are on the right, the uneven on the left.

In the *Rue St. Honoré* (Pl. R, 18; II) are the following large hotels: GRAND HÔTEL NORMANDY, No. 256 (and Rue de l'Echelle 7), corner of the Avenue de l'Opéra (R. 4-6, A. 1, L. 1, D. with wine 4 fr.); CHOISEUL, 241; HÔTEL DE FRANCE ET DE BATH, 239; DE LILLE ET D'ALBION, 223 (R. from 4 fr., A. 1 fr., L. 75 c., D. at 5 p.m. 5 fr.); GRAND HÔTEL ST. JAMES, 211. Less pretending: HÔTEL D'OXFORD ET CAMBRIDGE, 221, at the beginning of Rue d'Alger; DE LONDRES ET DE BRIGHTON, 300, entrance in Rue St. Roch; *Maison Meublée*, 338.

Good second-class hotels in the streets lying between the Rue de Rivoli and the Rue St. Honoré (Pl. R, 18; II): in the *Rue St. Roch*, DE PARIS ET D'OSBORNE (4 & 6), DE LA COURONNE (3), ST. ROMAIN (5 & 7), DU DAUPHIN (12); — DE LA TAMISE, Rue d'Alger 4; — METROPOLITAN, Rue Cambon 8; *Appartements Meublés*, same street 37.

In the *Place Vendôme* (Pl. R, 18; II), first-class: *BRISTOL, Nos. 3 & 5; *DU RHIN, Nos. 4 & 6; VENDÔME, No. 1.

In the *Rue Castiglione*, a handsome street leading southwards from the Place Vendôme, are the following large hotels: BALMORAL, No. 2; WALTHER or CLARENDON, 4; LONDRES, 5; ANGLO-FRANÇAIS, 6; LIVERPOOL, 11; CASTIGLIONE, 12.

In the *Rue de la Paix*, leading northwards from the Place Vendôme: *MIRABEAU, 8; WESTMINSTER, 11 & 13; HOLLANDE, 20; ILES BRITANNIQUES, 22; SPLENDIDE HOTEL, 24 (also Place de l'Opéra 1, and Avenue de l'Opéra 49; R. 4-25 fr.).

In the *Avenue de l'Opéra* (Pl. R, 18, 21; II): DE PARIS ET DE NICH, 41; BELLEVUE, 39; *DES DEUX MONDES, 22. — Adjacent: HÔTEL BINDA, Rue de l'Echelle 11 (view of the Avenue de l'Opéra); HÔTEL THÉRÈSE, Rue Ste. Anne 13.

In the *Rue Daunou* (*Boffrand* on the plan; R, 18; II), part of the old Rue Neuve St. Augustin, crossing the Avenue de l'Opéra and Rue de la Paix, are a few comparatively moderate houses: *CHATHAM, 17; *DE L'EMPIRE, 7; DE RASTADT; DE L'AMIRAUTÉ, 5; D'ORIENT, 6; DE CHOISEUL ET D'EGYPTE, 1.

To the W. of the Rue de la Paix: *Rue des Capucines*, No. 5, *DE CALAIS (R. 3-10 fr.); in the *Rue Volney*, No. 11, DE L'ALMA.

In the *Rue des Petits-Champs* (Pl. R, 18, 21), the prolongation of the Rue des Capucines: TROIS PRINCES, 78, moderate.

In the *Rue Louis-le-Grand* (Pl. R, 18; II), leading southwards from the Boulevard des Capucines and intersected by the Avenue de l'Opéra: DE BOSTON, 22; LOUIS-LE-GRAND, 2.

In the *Rue d'Antin*: DES ETATS-UNIS, 16; D'ANTIN, 18, these two second-class; *Maison Meublée*, 20; DE FRANCE, 22. — In the *Rue de Port-Mahon*: GRAND HÔTEL DE PORT-MAHON, 9.

In the *Boulevard des Capucines* (Pl. R, 18; II): HÔTEL AMÉRICAIN, with a café, No. 4; HÔTEL DE L'OPÉRA, 5; DES CAPUCINES, 37 (R. from 4 fr.); two large *Maisons Meublées*, 25 and 29.

In the *Place de la Madeleine* (Pl. R, 18): GRAND HÔTEL DU PARLEMENT, No. 18 (also Rue Vignon 1), with view of the Boulevard de la Madeleine (R. from 3, D. 5 fr.). — In the *Passage de la Madeleine*: HÔTEL LARTISIEN, 4, unpretending; *Maison Meublée Pfeiffer*, 6.

To the E. of the Madeleine, in the *Rue de l'Arcade*: BEDFORD, 17, office of the omnibuses of the Ligne du Nord; NEWTON, 13, unpretending. — In the *Rue Boissy d'Anglas*, near the Champs Elysées: HÔTEL VOUILLEMONT (No. 15). — In the *Rue d'Anjou*: HÔTEL DU PRINCE DE GALLES, Nos. 24, 26. — *Boulevard Malesherbes*, 26, HÔTEL MALESHERBES. — *Rue de Miroménil*, 41, HÔTEL MIROMÉNIL.

More moderate hotels in the conveniently situated streets to the S. of the Boulevard de la Madeleine: *Rue Richempanse*, 11, HÔTEL DU DANUBE; 14, RICHEPANSE, with view of the boulevard; 13, *Maison Meublée*. — *Rue Duphot*: 22, BRITANNIQUE (maison meublée); 20, DE L'AMIRAUTÉ; 8, BURGUNDY; 6, DE LA MAYENNE.

Nearer the Opera, to the N. of the Boulevards: *Rue Caumartin*, 14, GRANDE BRETAGNE; 35, DE ST. PÉTERSBOURG; 41, DE PARIS ET DE LONDRES, less pretending. — *Rue Scribe*, 15, adjoining the Opera, DE L'ATHÉNÉE (R. 4-20 fr.). — *Boulevard Haussmann*, 44, behind the Opera, DE CANTEBURY. — *Rue Gluck*, 4, CLARENDON. — The *American Home*, Rue de la Bienfaisance 7, 9, & 11, to the N. of the Boul. Haussmann, and not far from the Gare St. Lazare, may be mentioned as a comfortable boarding-house ('pens'. 9-15 fr. per day).

Boulevard des Italiens (Pl. R, 21; II): 32, and Rue du Helder 6, *GRAND HÔTEL DE BADE (R. 4-6 fr.); same Boulevard, 5, and Rue de Richelieu 101, *GRAND HÔTEL DE CASTILLE.

To the N. of the Boulevard des Italiens, in the *Rue du Helder*: DU TIBRE, 8, inexpensive; HÔTEL DU HELDER, 9 (R. from 4 fr.); DU NIL, 10; *RICHMOND, 11 (good family hotel); *DU BRÉSIL, 16, moderate (restaurant); *Maison Meublée*, 2. — In the adjacent *Rue Taitbout*: *D'ESPAGNE ET DE HONGRIE, 4 & 6; TAITBOUT, 12, unpretending.

In the *Rue Laffitte*, also issuing from the Boulevard des Italiens (Pl. B, 21; II): *BYRON, 20 (R. 3-5, A. 1, L. 1/2 fr.); DES PAYS-BAS or DE DUNKERQUE ET DE FOLKESTONE, 32; DE FRANCE, 33, beyond the Rue de Lafayette; DE L'AMIRAL, 26; MECKLEMBOURG, 38; DE FINLANDE, 16, less pretending; D'ALEXANDRIE (Laffitte), 34.

In the *Rue Le Peletier*, parallel to the Rue Laffitte: DE L'EUROPE, 5; DE NELSON, 13 & 15 (R. from 2 fr.).

Rue Drouot, also near the Boulevard des Italiens (Pl. B, 21; II, III): 2, DE RUSSIE (R. and L. 3-25 fr.). — In adjacent streets: *Rue Rossini*, 22, GRAND HÔTEL VICTORIA; 16, CAMOIS ET ROSSINI, moderate. — *Rue de la Grange Batelière*: DE JERSEY, 3; DU LIBAN, 4, moderate. — *Rue de Provence*, 20, 22, large *Maison Meublée*.

In the *Rue de Lafayette*, parallel to the Boulevards on the N (Pl.

B, 21): SUISSE, 5, near the Opera (R. 4, D. 4 fr.) — Adjoining the last, in the *Cité d'Antin* 10, VICTORIA ET DE FAMILLE; 8, DU MIDI ET DE PERNAMBUCO, both third-class.

Farther on in the Rue de Lafayette: 52, LAFOUR; 56, D'ESPAGNE ET D'AMÉRIQUE; 60, D'ANGLETERRE ET DES ANTILLES; 86, DE FAMILLE ('pens.' 9-10 fr.).

More remote, *Rue de Châteaudun* 31 (Pl. B, 21), GRAND HÔTEL DE CHÂTEAUDUN.

To the S. of the Boulevard des Italiens (Pl. R, 21; II), well situated: *Rue de la Michodière*, 9, *HÔTEL DE GAND ET DE GERMANIE; 27, DE PARIS; 25, DE BADE ET DE FLORENCE, moderate and near the boulevard. — *Rue de Hanovre*, 9, HÔTEL DE BELGIQUE ET DE HANOVRE. — *Rue de Choiseul*, 23, HÔTEL DU CANADA ET DE CHOISEUL, with restaurant (R. 2-5 fr., pens. 8-10 fr.). — *Rue Marivaux*: 9, RICHELIEU (R. 3-5 fr.); 5, FAYART. — *Rue de Grammont*: 2, DE PÉRIGORD (R. 4, D. 4 fr.); 1, DE MANCHESTER; 22, DE GRAMMONT. — *Rue d'Amboise*, 4, HÔTEL DES PRINCES.

There are numerous other unpretending hotels in the side-streets of this quarter: *Rue des Moulins* 26; *Rue Ste. Anne* 61 and 36; *Rue Villedo* 12; *Rue du Hasard* 5; *Rue Molière* 21 and 26.

In the *Rue Richelieu* (Pl. R, 21; II, III), to the S. of the Boul. des Italiens and the Boul. Montmartre: D'ORLÉANS, 17; DE MALTE, 63 (R. 3-5, A. and L. 1, D. 3½ fr.); DE VALOIS, 69, by the square; DE STRASBOURG, 50 (good family hotel; R. from 2½ fr.); DES HAUTES ALPES, 12. — In the *Place Louvois*, opposite the National Library, GRAND HÔTEL LOUVOIS, a quiet and old-fashioned house with numerous small rooms from 4 fr. upwards.

Rue Vivienne (Pl. R, 21; II), near the National Library and the Palais-Royal: 40, VIVIENNE; 41 & 43, FRASCATI (R. 2-8 fr.), near the boulevard.

Rue Notre-Dame des Victoires, at the back of the Bourse: DE NICE, 36; DE LA BOURSE ET DES AMBASSADEURS, 17; SUISSE, 23, near the Rue Montmartre; DE ROUEN, 13; NATIONAL, 11.

Rue Croix-des-Petits-Champs (Pl. R, 20, 21; II, III), between the Place des Victoires and the Rue St. Honoré: DE LA MARINE FRANÇAISE, 48; *DU LEVANT, 27 (R. from 3 fr.); DE L'UNIVERS ET DE PORTUGAL, 10; DU GLOBE, 4.

Between this street and the Palais-Royal: *Rue Montesquieu*, 5, HÔTEL MONTESQUIEU; *Rue Radzivil*, 31, *GRAND HÔTEL DE HOLLANDE (entrance Rue de Valois 46).

In *Rue Beaujolais*, *Palais Royal*, No. 15: HÔTEL BEAUJOLAIS, unpretending.

In *Rue Jean Jacques Rousseau*, No. 5: HÔTEL DU RHÔNE.

In the same neighbourhood (Pl. R, 20, 21; III) are many small hotels of the second and third class, conveniently situated near the principal sights (R. 2-4 fr.). *Rue Rousseau*: DE LA MARTINIQUE, 15; DES EMPEREURS, 20; DE BORDEAUX, 33. — *Rue du Bouloi*, 11:

DES EMPIRES. — *Rue Coquillière*, 21: HÔTEL COQUILLÈRE. — *Rue Radzivill* (already mentioned), adjacent to the Palais-Royal: DE NORMANDIE, 13 (Dutch host and attendants), well spoken of; DE BOULOGNE ET DE CALAIS, 15; DE BRUGES, 19; DU DAUPHIN, 23. — *Rue Feydeau*, 3, on the other side of the Bourse, not far from the Boulevard: DES ETRANGERS-FEYDEAU. — *Rue du Mail*, 33: DE BRUXELLES.

Rue Montmartre (Pl. R, 21; II), near the Bourse: *HÔTEL DE FRANCE ET DE CHAMPAGNE, 132; D'ANGLETERRE, 56 and 58.

Boulevard Montmartre (Pl. R, 21; II): No. 3, DORÉ ET DES PANORAMAS, with a fine view (R. from 3 fr.); 10, DE LA TERRASSE JOUFFROY, Passage Jouffroy (similar charges); 6, *A la Métropole* (appartements meublés).

Boulevard Poissonnière (Pl. R, 21; II): *BEAU-SÉJOUR, 30, with fine view (R. 3-20 fr.); ST. PHAR, 32; ROUGEMONT, 16, and Rue Rougement 2, with restaurant (p. 13).

In the *Cité Bergère*, to the N. of the last-named boulevard, are some cheaper houses: DE FRANCE, 2, bis; DU RHIN, 3; BERNAUD, 4; LACOMBE, 6; DES ARTS, 7; DE LA HAUTE VIENNE, 8; DE MOSCOU, 10; DES DEUX CITÉS, 34, at the end of the street, of a somewhat higher class. — *Rue Bergère*: *BERGÈRE, 30-34, old-established house (R. from 3 fr.).

Rue Richer (Pl. R, 21; III): RICHER, 60, corner of the Rue du Faubourg-Montmartre; BRÉSILIEN, 3; *DE BAVIÈRE, corner of the Rue du Conservatoire (see below).

Rue de Trévis (Pl. B, 21), a quiet street: DE BELGIQUE ET DE HOLLANDE, 7; *DE COLOGNE, 10 and 12 (R. 2-6 fr.); DE TRÉVISE, 18; *DE LA HAVANE, 44 (R. 2-5 fr.).

Rue du Conservatoire (Pl. B, 21), parallel to the last, and also quiet: *DE BAVIÈRE, 17 (R. from 2 fr. 50 c.); DE LYON ET DE NEW YORK, 7, well spoken of.

To the N. of the Boul. Bonne-Nouvelle (Pl. R, 24; III), *Rue Mazagan*: MAZAGRAN, 4; DE NICE ET DE SAVOIE, 12. At *Impasse Mazagan* 4 is *Mad. Boeringer's Maison Meublée*. — Farther N., *Rue de l'Echiquier*, 36, at the corner of the Rue d'Hauteville, which leads to the boulevard: DU PAVILLON DE L'ÉCHIQUEUR (R. 2-10 fr.). — *Passage Violet*, 4-10, between the Rues du Faubourg-Poissonnière and d'Hauteville: *VIOLET, a block of seven houses (R. from 3, D. 5 fr.).

The hotels in the Rue St. Denis, Boul. de Sébastopol, Boul. de Strasbourg, and that neighbourhood, are somewhat distant from the principal sights, but well situated for business purposes. *Rue du Croissant*, 10: *HÔTEL DE MARS ET DE NORMANDIE, near the Rue Montmartre. — *Rue St. Denis*, 155: *DE ROUEN, unpretending. — *Rue du Caire*, 4: DE FRANCE, near the Square des Arts et Métiers. — *Rue Salomon de Caus*, 6: VAUBAN, adjoining the square just named. — *Boulevard de Sébastopol*, 112: DE FRANCE

ET D'ALGÉRIE. — *Rue de Turbigo*: EUROPÉEN, 67; TURGOT, 76, near the Boulevards. — *Boulevard Voltaire*, 10, DES ÉTRANGERS, near the Place de la République. — *Boul. du Temple*, 20, INTERNATIONAL. — *Boulevard de Strasbourg*, 20: DE SÉBASTOPOL. — Others in this neighbourhood, see p. 2.

Left Bank of the Seine. The hotels on the S. side of the river, being at some distance from the Palais-Royal and the Boulevards, are less conveniently situated than the above for sight-seeing, especially if the traveller's stay is short.

Quai Voltaire, 19 (Pl. R, 17; IV), opposite the Tuileries: HÔTEL VOLTAIRE (R. from 3 fr.). — Adjacent, *Rue de Beaune*: DE FRANCE, 5; DE LORRAINE, 7, both *hôtels garnis*. — Farther from the Seine, *Rue de Lille*: DES AMBASSADEURS, 26; DE BÉARN, 38 (*hôt. garni*). — *Rue de l'Université*: DES MINISTRES, 32; DE L'UNIVERSITÉ, 22. — *Rue Jacob*: D'ISLY, 29, corner of the Rue Bonaparte; D'ANGLETERRE, 22; *Maison Meublée*, 58, near the Rue des Saints-Pères; *Pension Dandeville*, 50. — Other *Maisons Meublées* in this locality will be found in the Rue de Seine, at the E. end of the Rue Jacob, Rue Bonaparte 27, Rue des Beaux-Arts, etc. — *Rue des Saints-Pères*, 65: DES SAINTS-PÈRES (R. 2½ and fr.). — *Rue du Bac*, 127: DES MISSIONS ÉTRANGÈRES (R. 2-4, D. with wine 3 fr.). — *Rue de Grenelle*, 16 & 18: DU BON LAFONTAINE (R. and A. 2-4, L. ½ fr.). The last three hotels are frequented by the clergy. — *Rue Bonaparte*, 3: DE LONDRES, near the Ecole des Beaux-Arts (Pl. R, 17, 20; IV), patronised by visitors prosecuting art-studies. — *Rue de Tournon*: DU SÉNAT, 7, near the Palais du Luxembourg; DE L'EMPEREUR JOSEPH II., 33.

The following are in the *Quartier Latin* (comp. p. 222). *Boulevard St. Michel*: D'HARCOURT, 3 (R. from 4 fr.); DES AMÉRICAINS, 14; DU MUSÉE DE CLUNY, 18; DE SURZ, 31 (déj. 1½-2, D. 2-2½, pens. 90-110 fr. monthly); *Maisons Meublées* at Nos. 14, 21, 32, 42, and 43. — *Rue Racine*, close to the Boulevard St. Michel: DES ÉTRANGERS, 2 (R. 2-4 fr. daily, 30-60 fr. monthly). — *Rue de l'Ecole de Médecine*, 4: ST. PIERRE, unassuming (pens. 100-110 fr. a month). — *Rue Casimir-Delavigne*, 7: ST. SULPICE. — *Rue Corneille*, 5: CORNEILLE, adjoining the Odéon, unpretending. — *Rue de Vaugirard*, 54: DU LUXEMBOURG.

Furnished Apartments are easily obtained in all the principal quarters of Paris. A *yellow* ticket on the door indicates furnished, a *white* unfurnished rooms. In winter a furnished room in the vicinity of the Boulevards costs 80-120 fr. per month, a small house 250-500 fr.; in summer prices are much lower. Enquiry may be made at the *Agence des Etrangers*, Rue Basse-du-Rempart 72 (no charge).

3. Restaurants.

Alphabetical list at the end of the Book, after the Index.

Paris is indisputably the cradle of high culinary art. As the ordinary tables d'hôte convey but a slender idea of the perfection

to which the art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, where, however, the connoisseur must be prepared to pay 10-15 fr. for his dinner, exclusive of wine.

We shall enumerate a few of the best restaurants, especially those in the most frequented situations (Palais-Royal, Boulevards, etc.). The least expensive are those at some distance from the most fashionable streets; and at such establishments the cuisine is often as good as in the more showy houses. The charges are stated approximately, but, like those of the hotels, they generally have an upward tendency.

HOURS. The Parisian's first breakfast generally consists of a cup of coffee and a roll at an early hour. The second breakfast, or *Déjeuner à la Fourchette* is a substantial meal, resembling dinner, and is served at the restaurants between 10 and 1 o'clock. Most Parisians dine between 5 and 8 o'clock. As the principal restaurants are generally crowded between 6 and 8, strangers will find it pleasanter to dine between 5 and 6. Most of the restaurants on the Grands-Boulevards are kept open almost the whole night.

'*Garçon, l'addition, s'il vous plaît!*' 'Waiter, the bill!' The waiter then brings the account from the '*dame de comptoir*', and on receiving payment expects a '*pourboire*' of 5 or 6 sous (3-4 in the inferior restaurants). When three persons dine together, it is sufficient to double the above *pourboire*.

RESTAURANTS À LA CARTE. At these restaurants (p. 13 & follg.) the portions are generally so ample, that one portion suffices for two persons, or two portions for three. The visitor should therefore avoid dining alone. It is even allowable to order one portion for three persons. Ladies may dine at the best restaurants with perfect propriety.

Most of the larger restaurants, particularly those in the Boulevards, have '*cabinets particuliers*', or private dining-rooms, with separate entrances and a distinct staff of servants, where the charges are much higher than in the public rooms.

The Bill of Fare usually presents a very extensive choice of viands. At the large restaurants whatever dish is selected is sure to be found unexceptionable of its kind, but at the smaller restaurants it is not prudent to order anything not mentioned in the '*carte du jour*'. Waiters, when asked what can be had, naturally enumerate the most expensive dishes first.

The following list comprises the names of the commonest dishes. The triumphs of Parisian culinary skill consist in the different modes of dressing fish and '*filet de bœuf*', and in the preparation of '*fricandeaus*', '*mayonnaises*', and sauces.

- | | |
|--|--|
| 1. POTAGES (Soups). | |
| <i>Potage au vermicelle</i> , vermicelli soup. | <i>Potage à la purée aux croûtons</i> , a kind of pea-soup with dice of toast. |
| <i>Pâte d'Italie</i> , soup with macaroni. | <i>Consommé aux œufs pochés</i> , broth with eggs. |
| <i>Potage à la Julienne</i> , soup containing finely cut vegetables. | <i>Tapioca</i> , a kind of sago soup. |

2. HORS D'OEUVRE.

Huitres, oysters.
Rôties, pieces of toast.
Saucisson, sliced sausage.
Cornichons, pickled cucumbers.

3. BŒUF (beef).

Bœuf au naturel, boiled beef.
Bœuf sauce tomate, beef with tomato sauce.
Beefsteak, or *bifteck aux pommes*, beefsteak with potatoes (*bien cuit*, well-done; *saignant*, underdone).
Filet aux truffes, fillet of beef with truffles.
Filet au jus, fillet with gravy.

4. MOUTON (mutton).

Côtelette panée, cutlets with bread-crumbs.
Blanquette d'agneau, fricassee of lamb.

5. VEAU (veal).

Ris de veau, sweetbreads.
Fricandeau de veau, slices of larded roast-veal.
Blanquette de veau, fricassee of veal.
Cervelle de veau au beurre noir, calf's-head with brown sauce.

6. PORC (pork).

Pieds de cochon à la St. Menchould, pig's pettitoes seasoned.

7. VOLAILLE (poultry).

Chapon, capon.
Poulet, chicken, prepared in various ways. *Un quart de poulet*, enough for one person, and even for two persons at the large restaurants. (*l'aile ou la cuisse*? the wing or the leg? the former being rather dearer).
Croquette de volaille, baked fowl.
Caneton, duckling.
Oie, goose.
Dindon, turkey.
Pigeon, pigeon.

8. GIBIER (game).

Perdrix, partridge (*aux choux*, with cabbage and sausages).
Perdreaux, young partridges.
Caille au gratin, quail with bread-crumbs.
Filet de chevreuil, roast venison.
Civet de lièvre, ragout of hare.

9. PÂTISSERIE.

Pâté au jus, meat-pie.
Pâté de foie gras aux truffes, a kind of paste of goose-liver and truffles.

10. POISSON (fish).

Saumon, salmon.
Sole au gratin, baked sole.
Turbot, turbot.
Barbue, a kind of plaice.
Raie, roach (*au beurre noir*, with brown sauce).
Maquereau, mackerel.
Truite, trout; *truite saumonée*, salmon-trout.
Matelote, ragout of fish.
Morue, cod.
Moules, mussels.
Ecrevisses, crabs.
Homard, lobster.

11. RÔTIS (roasts).

Gigot de mouton, leg of mutton.
Porc rôti, roast-pork.
Veau rôti, roast-veal; and so on.

12. SALADES (salads).

Salade suivant la saison, salad according to the season.
Laitue (pommée), lettuce-salad.
Chicorée, endive-salad.

13. ENTREMETS OR LÉGUMES (vegetables).

Lentilles, lentils.
Asperges, asparagus.
Petits pois, green peas (*au beurre*, with butter-sauce; *purée de pois*, mashed peas).
Haricots verts, green beans; *flageolets* or *haricots blancs*, white beans.
Choux, cabbages; *choux fleurs*, cauliflower; *choux blancs*, white cabbages; *choux raves*, kohlrabi; *choucroute*, pickled cabbage (*garnie*, with lard and sausages).
Pommes, potatoes (it is not customary to add *de terre*).
Pommes frites, fried potatoes.
Pommes sautées, potatoes stewed in butter.
Pommes à la maître d'hôtel, potatoes with butter and parsley.
Purée de pommes, mashed potatoes.
Epinards, spinach.
Chicorée, endives.
Oseille, sorrel.
Carottes, carrots.
Navets, turnips.
Betteraves, beetroot.
Oignons, onions.

14. ENTREMETS SUCRÉS (sweet dishes).

Omelettes of various kinds (*au sucre*, soufflée, *aux confitures*, *aux fines herbes*, etc.).

Beignets, fritters.

Charlotte de pommes, stewed apples.

Crème à la Vanille, vanilla-cream.

Tourte aux confitures, jam-tart.

15. DESSERT.

Various kinds of fruit.

Meringue à la crème, cream-tarts.

Parfait, coffee-ice.

The usual varieties of cheese are:

Fromage (à la crème) Suisse or *Chévalier* (the name of a manufacturer), a kind of cream-cheese.

Fromage de Gruyère, Gruyère cheese.

Fromage de Neufchâtel (Normandy), Neufchâtel cheese.

Parisian bread is excellent, and has been famed since the 14th cent.

If the diner partakes of the '*hors d'œuvre*' presented to him between the courses, consisting of radishes, butter, prawns (*crevettes*), etc., his bill will swell into proportions for which he is probably not prepared.

A whole bottle of the ordinary red table-wine, or *vin ordinaire*, is generally placed on the table for each person. If, however, the traveller expressly states that he only wishes half a bottle, he has to pay only for what he consumes.

RESTAURANTS À PRIX FIXE. The '*Dîner à Prix-fixe*' resembles a table d'hôte in being a complete repast at a fixed charge, which varies from 1 to 5 fr. in accordance with the number and quality of the dishes; but the diner is at liberty to come at any hour between 5 and 8, and is enabled to dine as expeditiously or as leisurely as he pleases. Payment in some instances is made at the door on entering. Where a whole bottle of table-wine is included in the charge for dinner, half a bottle of a better quality may always be obtained in its stead. Meats and vegetables are served separately, but may be ordered together if desired. The cuisine is sometimes little inferior to that of the best restaurants. These establishments are recommended to travellers who are not *au fait* at ordering a French dinner.

The connoisseur in the culinary art will, however, avoid the '*dîner à prix fixe*', and betake himself with one or two discriminating friends to a restaurant of the best class; and even the solitary traveller will often prefer a less showy, but more substantial repast at a good '*restaurant à la carte*'.

Besides the restaurants enumerated here, there are many others of every kind in every part of the city. Wherever the traveller may chance to take up his abode, he may depend on obtaining a tolerable breakfast and dinner at some restaurant in the vicinity, although the house may not be mentioned in the Handbook.

16. WINES.

The finer wines principally in vogue are: — Red Bordeaux or Claret: *St. Emilion* and *St. Julien* (3-4 fr.), *Château Larose*, *Ch. Latour*, and *Ch. Lafitte* (6-8 fr.). White Bordeaux: *Sauternes* (3-4 fr.). — Red Burgundy: *Beaune* (2½-4 fr.), *Pomard*, *Volnay*, *Nuits* (4-5 fr.), *Romanée*, and *Chambertin* (5-8 fr.). White Burgundy: *Chablis* (1½-2½ fr.), *Montrachet* (4 fr.), and *Hermitage* (6 fr.).

Vin frappé, wine in ice.

Carafe frappée, carafe of iced water.

Restaurants à la Carte in and near the Palais-Royal.

Galerie Montpensier (W. side): *Corazza*, 9-12. — Galerie Beaujolois, facing the Théâtre du Palais-Royal on the N.: **Grand Véfour*, 79-82, one of the best-known restaurants in Paris. The celebrated 'Frères Provençaux', formerly in this gallery, has long been closed. — Galerie de Valois: *Janodet* (Restaur. du Grand Vatel), 105; **Petit-Véfour*, 106-109. — Galerie d'Orléans (S. side) 30-40, towards the garden 208-213: *Café d'Orléans* (Perot jeune).

Before entering the Galerie Montpensier from the end next the Louvre, we observe the *Maison Chevet*, Galerie de Chartres 13 and 15, an unrivalled emporium of delicacies, but not a restaurant. Those who wish to give a really good dinner get their materials from Chevet. Laffitte, the celebrated banker, and minister of Louis Philippe, is said to have sent to Chevet for fish for a dinner to be given at Dieppe.

Rue de Valois 8, at the S. end of the Galerie d'Orléans: **Au Bœuf à la Mode*.

Restaurants à la Carte in the Boulevards.

The even numbers are on the N., the uneven numbers on the S. side (comp. p. 4. note).

Place de la Madeleine, 2: *Durand*, quiet.

Boulevard des Capucines: No. 39, *Tavernier* (Hill), good and not expensive; 12, *Café de la Paix*, connected with the Grand Hôtel; 4, *Café Américain* (these three are open at night).

Boulevard des Italiens: No. 38, *Bignon*, formerly *Café Foy*, at the corner of the Chaussée d'Antin; 20, **Maison Dorée*, fashionable; 16, **Café Riche* (Bignon Aîné), elegantly fitted up; 13, **Café Anglais*, similar; 29, **Café du Helder*, déjeuner on the ground-floor, dinner upstairs. All these are expensive, and open at night. — In the vicinity, Rue du Helder 7, *Au Lion d'Or*, 'cabaret françois', quaintly fitted up. — In the Passage des Princes, leading to the Rue Richelieu, Nos. 24-30: *Noël-Peters*, quiet.

Boulevard Montmartre: 4, *Bonnefoy* (open at night).

Boulevard Poissonnière: No. 31, *Brébant* (open at night); 26, *Désiré Beaurain*, rendezvous of authors and artists ('bouillabaisse', a kind of fish-soup, on Fridays); 16, *Restaurant Rougemont*, moderate; 9, **Restaurant de France* (Guillaumet), reasonable; 3, **Poissonnière*, or *Notta*.

Boulevard Bonne-Nouvelle: No. 36, *Marguery*, with terrace, a favourite resort of merchants.

Boulevard St. Denis: 18, *Giroux*; 14, *Maire* (good wine).

Boulevard St. Martin (or rather, No. 50 Rue de Bondy, which here meets the boulevard): *Lecomte*, frequented by the 'monde galant' in this locality.

Boulevard du Temple, 29: *Bonvalet*, not expensive, with a fine terrace and a café called the *Jardin Turc* (31 and 33).

Boulevard Beaumarchais, 2, near the Place de la Bastille: *Aux Quatre Sergents de la Rochelle*.

Other Restaurants à la Carte on the Right Bank.

Avenue de l'Opéra: 49, *Restaur. du Splendide Hôtel*; 32, **Café Foy* (J. Bignon; comp. p. 13); 41, *Café de Paris*.

Rue Boffrand (Neuve St. Augustin), to the S. of the Boulevard des Capucines: 62, **Vian*; 30, *Gaillon*, at the Place Gaillon, well spoken of, quiet.

To the S. of the Boulevard des Italiens, Rue Marivaux 9: *Restaurant de l'Opéra-Comique* (Bénard; also Russian cuisine). — Rue Grétry 1: *Taverne de Londres*. — Rue Favart 8: *Morel*; all these are near the theatre.

Rue de Richelieu 100, in the court: *Lemardelay*.

Place de la Bourse 13: **Champeaux*, with garden.

Rue St. Honoré 261: *Voisin*, near the church of the Assumption, noted for truffles.

Avenue de Clichy 7: **Le Père Lathuile* (a long-established house).

CHAMPS-ÉLYSÉES. To the left on entering, before reaching the Palais de l'Industrie: *Ledoyen*, with fine terrace. Same side, beyond the Palais, Avenue d'Antin 23: **Gaudin*, quiet. Avenue d'Antin 19: *Le Moulin Rouge*, near the Concert des Champs-Élysées.

Avenue du Bois de Boulogne: 2, *Ory*, moderate; 10, *Le Moulin Vert*, near the station of the Chemin de Fer de Ceinture.

BOIS DE BOULOGNE. Near the entrance, close to the Porte Maillot: *Gillet*. Near the Jardin d'Acclimatation: *Pavillon d'Armenonville*, beautifully situated. The *Restaurant de la Cascade* (p. 166), near the Cascade and the race-course, and *Madrid* (p. 168), at the gate of that name, are also well situated. — Beyond the Bois, at Passy: *Ducrot*, Chaussée de la Muette 2, near the station.

BOIS DE VINCENNES. On the small island in the Lac des Minimes, *Restaurant de la Porte Jaune* (p. 210).

CHEAP RESTAURANTS À LA CARTE abound. Besides the Etablissements de Bouillon afterwards mentioned (p. 17), the following may be named: *Besson*, Rue Bergère 17; *Constant*, Rue Mazagran 7; *A la Ville de Corinthe*, Rue de la Chaussée d'Antin 52.

Restaurants à la Carte on the Left Bank.

Rue de Lille, 33: **Blot*.

Rue des Saints-Pères, 20, corner of the Rue Jacob: *Caron*.

Rue Mazet 3, first street diverging from the Rue Dauphine to the right when approached from the Pont-Neuf (Pl. R, 20): **Magny*, a favourite haunt of the gourmets of the left bank. — On the adjacent Quai des Grands-Augustins, 51: **Lapérouse*.

Restaurants of every kind abound in the QUARTIER LATIN. One of the best is *Foyot-Lesserteur*, Rue de Tournon 33, opposite the Luxembourg (Pl. R, 19), and Rue de Vaugirard 22, bis.

Quai de la Tournelle 15, and Boul. St. Germain 10: *Tour d'Argent* (Mercier).

Restaurants with Special Cuisine.

ENGLISH: *Richard-Lucas*, Place de la Madeleine 9, and Rue Boissy d'Anglas 28; *Hill*, Boulevard des Capucines 39; *Weber*, Rue Royale 21; *Taverne de Londres*, Place Boieldieu, opposite the Opéra Comique.

AMERICAN: *Café Américain*, Boul. des Capucines 4; *Grand Bar Américain*, corner of the Rue de la Chaussée d'Antin and Rue Meyerbeer.

RUSSIAN: *Rest. de l'Opéra-Comique*, Rue Marivaux 9.

ITALIAN: *Beretta*, Passage des Panoramas, Galerie Montmartre (second on the left side) 12.

JEWISH RESTAURANT, Rue Mazagran 12.

Restaurants à Prix-fixe in the Palais Royal and Vicinity.

Where two prices are stated, the second includes a better quality of wine.

Galerie Montpensier (W. side, pleasantest on summer afternoons, because in the shade), beginning from the end next the Louvre: — No. 23, **Rest. de Paris* (Laurent Catelain), déj. 2, D. 2½ or 2¾ fr.; 36, **Dîner du Palais Royal*, déj. 2 fr., D. 2½ or 3 fr.; 40, 41, *Bouvier*, déj. 1 fr. 15, D. 1 fr. 25, 1 fr. 60 c., or 2 fr.; 65, *Aux Cinq Arcades*, déj. 2, D. 2½ or 3 fr.

Galerie Beaujoulais (N. side): 88, **Tissot*, déj. 2, D. 2½ fr.

Galerie de Valois (E. side), returning towards the Louvre: No. 116, *Rest. de la Rotonde* (Demory), déj. 1½, D. 2 fr.; 137, *Richard*, déj. 2, D. 2½-3 fr.; 142, 145, *Tavernier Aîné*, déj. 2, D. 2½ fr.; 160, *Rest. Henri IV.*, déj. 1¾, D. 2 fr.; 167, **Richefeu*, déj. 2, D. 2½-2¾ fr.; 173, **Dîner National* (Catelain Aîné), déj. 3, D. 5 fr. (paid on entering).

Passage Vivienne 18, at the back of the Palais-Royal, between the Rues Vivienne and de la Banque: *Restaurant Fellieon*, déj. 1 fr. 30, D. 1 fr. 30 or 1 fr. 60 c.

Rue de Rivoli 194, corner of the Place des Pyramides, adjoining the entrance to the garden of the Tuileries: **Restaurant de la Poissonnerie Anglaise*, déj. 2, D. 2½ fr.

Rue Croix-des-Petits-Champs 5, near the Louvre: *Grand Restaurant de l'Univers*, déj. 1 fr. 10, 1 fr. 30, or 1 fr. 50 c., D. 1 fr. 20, 1 fr. 60 c., or 2 fr.

TABLES D'HÔTE: *Grande Table d'Hôte*, Rue Croix-des-Petits-Champs 11 (first floor), déj. (from 10 to 1) 2½ fr., D. (5-8) 2¾ fr.; *Richardot*, Rue du Mail 6 and Rue de Rivoli 124, near the Place des Victoires, déj. 1 fr. 60, D. 2 fr. 10 c.; *Lecoeur*, Rue Notre-Dame-des-Victoires 16, same charges.

Restaurants à Prix-fixe in the Boulevards and Vicinity.

Boulevard Montmartre 12, entrance by Passage Jouffroy 11 (Pl. R, 21; III): **Dîner de Paris*, an old established house, déj.

3, D. 5 fr. (incl. bottle of *vin ordinaire*, or half-a-bottle of better quality). Payment is made on entering. — Passage Jouffroy: 16, **Dîner du Rocher*, hardly inferior to the last, déj. 2 (incl. cup of coffee), D. 3 $\frac{1}{4}$ fr., open till 10 p.m.; *Rest. de la Terrasse-Jouffroy*, déj. 3, D. 5 fr.

Passage des Panoramas, S. side of the boulevard, opposite the Passage Jouffroy, No. 24: *Dîner du Commerce*, déj. 2 $\frac{1}{4}$, D. 3 $\frac{1}{4}$ fr. (visitors pay on entering).

Galerie Montmartre 6, also in the Passage des Panoramas: *Table d'Hôte Bouillod*, déj. 2, D. 3 fr.

Boulevard des Italiens 14, and Rue Le Peletier 2: *Dîner Européen* (handsome rooms), déj. 3, D. 5 fr. — A little nearer the Opera, Rue de Choiseul 23: *Restaurant des Familles*, déj. 2, D. 2 $\frac{1}{2}$ fr. — Rue du Helder 16: *Taverne Anglaise*, déj. 2, D. 2 $\frac{1}{2}$ fr. — Passage de l'Opéra (ancien), Galerie de l'Horloge 21: **Restaurant Garny*, déj. 1 fr. 75 c., D. 2 $\frac{1}{4}$ fr. — Near the Boulevard Montmartre, Rue de Richelieu 104: *Taverne Britannique* (with garden), déj. 2 $\frac{1}{2}$, D. 4 fr. — Rue Montmartre 158, near the Boulevard, *Rest. Logette*, déj. 1 fr. 60, D. 2 fr. — Rue du Faubourg-Montmartre 17: *Table d'hôte Blond*, déj. 1 $\frac{1}{2}$, D. 2 or 2 $\frac{1}{4}$ fr.

Boulevard St. Denis 22, at the end of the court: *Table d'Hôte de Mme. Loy*, déj. 1 fr. 20, D. 1 fr. 60 c.

Boulevard St. Martin 10: *Berthier*, déj. 1 fr. 10 or 1 fr. 40 c., D. 1 fr. 30, 1 fr. 60 c., or 2 fr.

Boulevard du Temple 23: *Restaurant du Labrador*, déj. 1 fr. 50 c. or 2 fr., D. 1 fr. 60 or 2 fr. 10 c.

Boulevard de Sébastopol 115, opposite the Square des Arts et Métiers: *Rest. du Square*, déj. 1 fr. 40 c., D. 1 $\frac{1}{2}$ fr.

Restaurants à Prix-fixe in Other Quarters.

Avenue de l'Opéra 28: *Grand Café Restaurant*, déj. 2 $\frac{1}{2}$, D. 2 $\frac{3}{4}$ fr. — Boulevard Haussmann 11: *Rest. du Nouvel Opéra*, déj. 2 $\frac{1}{2}$, D. 3 fr. — Near the Madeleine, Rue Royale, corner of the Rue St. Honoré: *Darras*, déj. 3, D. 5 fr.

Rue de la Bourse 3: *Au Rosbif*, unpretending, but frequented by a very respectable class, déj. or D. 1 fr. 40 c.

Near the Tour St. Jacques, Rue St. Denis 4, on the first floor: *Restaurant Chauveau*, déj. 1 $\frac{3}{4}$, D. 2 fr.

LEFT BANK. Place de l'Odéon 2, opposite the theatre: **Héroux* (Dufrane), déj. 1 fr. 60 c., D. 1 $\frac{3}{4}$ or 2 fr. 10 c. — In the vicinity of the Ecole des Beaux-Arts are several restaurants embellished with pictures by the artists who frequent them; e.g., the *Rest. des Rochers*, Rue St. Benoît 5; *Taverne Alsacienne*, Rue Jacob 23.

Boulevard St. Michel 10: *Baucour jeune*, déj. 1 fr., D. 1 fr. 20 or 1 fr. 60 c. — Rue des Ecoles 48: *Café du Collège de France*, déj. 1 $\frac{1}{2}$, D. 2 fr. — Near Ste. Clotilde: *Rest. Ste. Clotilde*, déj. 1 fr. 60, D. 1 fr. 75 c.

TABLES D'HÔTE: Rue Jacob 27, déj. 2, D. 2 $\frac{1}{2}$ fr.; pens. 110 fr. per month. — In the Quartier Latin, *Maison Laveur*, Rue des Poitevins 6, déj. 1 fr. 15, D. 1 fr. 55 c., bottle of wine 1 fr.

Etablissements de Bouillon.

These are restaurants of a peculiar kind, founded originally by a butcher named *Duval*. As in the case of the 'diners à prix-fixe', the number of dishes to choose from is very limited, but each dish, bottle of wine, and even bread is reckoned separately. The meat is generally good, but the portions are small. The rooms are always clean, and sometimes very handsomely fitted up. The guests are waited on by women, soberly garbed, and not unlike sisters of charity. These houses are very popular with the middle and even upper classes, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card, on which the account is afterwards written.

Usual charges: serviette 5, bread 10, carafon of wine 20, $\frac{1}{2}$ bottle 45, 'demi-siphon' of aerated water 15, soup 25, meat, fish, etc., 30-60, vegetables 25 c.; the charge for an ordinary dinner will therefore amount to 2-2 $\frac{1}{2}$ fr. or upwards. A fee of 15-20 c. is left on the table for attendance; the bill is then paid at the bar and receipted, and is finally given up to the 'contrôleur' at the door. The largest of these houses is in the Rue Montesquieu, No. 6, to the E. of the Palais-Royal. The following, among many others, are some of the principal branch-establishments: Boulevard de la Madeleine 27 and Place de la Madeleine 10, Boulevard Poissonnière 11, Boul. Montmartre 21, Rue de Turbigo 45 (corner of Rue St. Martin), Boul. de Sébastopol 141 (corner of Boul. St. Denis), Rue de Lafayette 63 (Place Cadet), Rue de Rivoli 47, Rue des Filles St. Thomas 7, Rue du Quatre-Septembre 1 (near the Bourse), Rue du Pont-Neuf 10, Rue Sartine 10, Rue Beauregard 2, Boul. St. Michel 26 (at the corner of Rue de l'Ecole de Médecine), Rue de Buci 18.

Crémèries.

These are cafés-restaurants of an inferior kind, chiefly frequented by the lower classes, but many of them are patronised by persons of better rank who require to economise. The name is derived from the dairy produce which they generally sell. They are much resorted to in the morning for 'café au lait' or chocolate, a cup of which with a roll costs 25-35 c., and these refreshments are often very tolerable. The meat, however, is more doubtful (beefsteak 50 c.).

Marchands de Vin.

Purveyors of wine, spirits, and liqueurs, whose customers are chiefly persons of the lower orders, abound in every part of the city. Their shops are the ordinary public-houses of Paris. In the neighbourhood of the Boulevards, however, and in the Rue de Ri-

voli, there are also numerous wine-shops of a better class. The wine, which costs 20-25 c. per glass, is generally fair.

4. Cafés and Confectioners.

Cafés form one of the specialties of Paris, and some of them should be visited by the stranger who desires to see Parisian life in all its phases. An hour or two may be pleasantly spent in sitting at one of the small tables with which the pavements in front of the cafés on the Boulevards are covered on summer evenings, and watching the passing throng. Chairs placed in unpleasant proximity to the gutter should, of course, be avoided. Most of the Parisian men spend their evenings at the cafés, where they partake of coffee, liqueurs, and ices, meet their friends, read the newspapers, or play at cards or billiards.

When coffee is ordered at a café during the forenoon the waiter brings a large cup (*une tasse*, or *une grande tasse*, with bread 1-1½ fr., waiter's fee 10 c.). In the afternoon the same order produces a *demoi-tasse* of *café noir*, which costs 30-40 c. (waiter 10 c.). A *petit verre* of Cognac or Kirsch costs 30-40 c. Sometimes a bottle of inferior cognac is placed on the table unordered, and a charge made according to the quantity drunk, from 10 c. upwards. — Those who wish to dilute their coffee ask for *un maza-gran*, and are supplied with coffee in a large glass and a bottle of water; *un Capucin* is a glass of *café au lait*.

Tea is generally sold in portions only (*thé complet*), costing 1-1½ fr. Déjeuner may be obtained at nearly all the cafés for 2¼-2½ fr., and cold meat for supper.

Beer may also be procured at most of the cafés, '*un bock*', costing 30-40 c., '*une canette*', 50-80 c.

Liqueurs, diluted with water, largely consumed in warm weather are: Absinthe, Vermout, Cognac, Bitters, Curaçao, Sirop de Groseille, de Framboise, Orgeat (prepared from almonds), and Sorbet.

Smoking is generally prohibited at the cafés until the evening, unless there be chairs outside. The best cafés may with propriety be visited by ladies, but those on the N. side of the Boulevards Montmartre and des Italiens should be avoided, as the society there is far from select. — *Cafés Chantants*, see p. 37.

Cafés in and near the Palais-Royal.

Galerie Beaujolais (N. side): 89-92, **Café de la Rotonde*, one of the best in Paris, well supplied with French journals. — Galerie d'Orléans (S. side): *Café d'Orléans* (see p. 13).

Rue St. Honoré: No. 161, **Café de la Régence*, opposite the Palais Royal, a famous rendezvous of chess-players.

Place de la Bourse: 31, *Café de la Bourse* (foreign newspapers).

Cafés in the Boulevards.

Place de la Madeleine 2, corner of the Rue Royale: *Café Durand*, also a restaurant, like many others of the under-mentioned.

Boulevard de la Madeleine: 25, *de Londres*.

Boulevard des Capucines. N. side: No. 14, *Grand Café*, elegantly fitted up; 12, *de la Paix*, on the ground-floor of the Grand Hôtel; 4, *Café Américain*. — S. side: No. 43, *du Congrès*; 1, *Napolitain*, noted for ices (see below).

Avenue de l'Opéra: 41, **Café de Paris*; 31, *Café St. Roch*; 16, *Nouveau Café*; 28, *Grand Café-Restaurant*.

Boulevard des Italiens. N. side: No. 38, *Café Bignon*, also a restaurant (p. 13); 22, **Tortoni*; 16, **Riche*; 14, *Grétry*, the last two near the Passage de l'Opéra. — S. side: No. 29, **du Helder* (American beverages); 13, *Anglais*, principally a restaurant, expensive; 1-3, *Cardinal*, also a restaurant.

Boulevard Montmartre. N. side: No. 16, *Café Mazarin*; 14, *du Cercle*; 12, *Garen*; 10, *des Princes*; 8, *de Madrid*. — S. side: No. 13, *Véron*; 9, *des Variétés*; 5, *de Suède*; 1, *de la Porte Montmartre* (foreign newspapers).

Boulevard Poissonnière: No. 6, *Café Frontin*.

Boulevard Bonne-Nouvelle. N. side: No. 44, **Café Français*; 30, **Café de la Terrasse* (Chauvet), well supplied with newspapers, recommended for déjeuner. — S. side: No. 39, *Déjeuner de Richelieu*, 'demi-tasse' of coffee 50, excellent chocolate 75, cup of tea 60 c.

Boulevard St. Martin. S. side: 35, *Café de Malte*. — N. side: *Renaissance*, at the theatre of that name. The Grand Café Parisien has been converted into a panorama (p. 63).

Boulevard du Temple. S. side, 31 and 33: *Jardin Turc*.

Boulevard de Sébastopol: 137, near the Boul. St. Denis, **Taverne Flamande*, curiously fitted up, good beer; 17, near the Rue de Rivoli, *Eden*, beer and concerts.

Cafés on the Left Bank of the Seine.

Café d'Orsay, opposite the Pont Royal; **Procope* (Guichon), Rue de l'Ancienne Comédie 13 (Pl. R, 19; IV, V), the oldest café in Paris, once frequented by Voltaire, Rousseau, and Diderot; *Voltaire*, Place de l'Odéon 1. The numerous cafés in the Boul. St. Michel are chiefly frequented by students and 'étudiantes': 47, *d'Harcourt*; 27, *Vachette*; 25, *Soufflet*, corner of the Rue des Ecoles; 20, *du Musée de Cluny*, corner of the Boul. St. Germain.

Ices.

Ices (*glaces*) are to be had at most of the cafés in summer. The best places are the following: *Tortoni*, Boul. des Italiens 22 (see above); *Imoda*, No. 3, and *Rouzé*, No. 25, Rue Royale, opposite the Madeleine; **Café-Glacier Napolitain*, Boul. des Capucines 1, fruit-ices ($1\frac{1}{4}$ fr.), etc. — *Sorbet* is half-frozen syrup or punch.

Confectioners.

There are two classes of confectioners at Paris, the *Pâtisseries* (pastry-cooks) and the *Confiseurs* (sellers of sweetmeats). The best pâtisseries are: **Guerre*, Rue de Castiglione 2, and Rue de Rivoli 232, opposite the garden of the Tuileries; *Dubois*, Rue de Richelieu 92; *Mignot*, Place de la Bourse, corner of the Rue du Quatre-Septembre; *Julien Frères*, Rue de la Bourse 3; *Julien jeune* (Favart), Boul. des Italiens 9, and Avenue de l'Opéra 14; *Frascati*, Boul. Montmartre 23; *Lefèvre*, Rue St. Honoré 163; *Cabialavetta*, Rue des Petits-Champs 42; *Gondolo*, same street, 4; *Aux Palmiers*, Avenue de l'Opéra 3, the last near the Palais-Royal; *Ravaux*, Rue Cambon 8. — *A la Renommée de la Brioche*, right side of Boul. Bonne-Nouvelle, a little before reaching the Porte St. Denis, and *Galette du Gymnase*, near the theatre of that name, in the same boulevard, are two shops where a favourite kind of hot cake is sold. — *Confiseurs*, see p. 40.

5. Cabs.

The ordinary cabs or *fiacres*, distinguished by yellow numbers, have lately been almost entirely replaced by the *Voitures de Remise*, which are somewhat superior vehicles with red numbers. The carriage-lamps are coloured differently according to the *Dépôt* to which the cab belongs, and, as cabmen sometimes raise objections when required to drive to a great distance from their dépôt late at night, it may be convenient to note the following arrangements: cabs belonging to the Popincourt-Belleville dépôt (N.E.) have blue lamps; Poissonnière-Montmartre (central), yellow; Passy-Batignolles (W.), red; Invalides-Observatoire (S.), green. The number of cabs in Paris is about 12,000. Some have seats for two, others for four persons, besides the vacant seat on the box. Only those with four inside seats are provided with a railing on the top for luggage. Those numbered from 1 to 5000 belong to the *Compagnie Générale des Voitures*, Place du Théâtre Français 1, and Boul. Montmartre 17. Among the others the best are those of the *Compagnie Urbaine*, with good horses and drivers wearing white hats. — The *Compagnie Générale* also possesses a number of small omnibuses (comp. p. 1), which ply for hire like cabs.

Une Course is a single drive; *à l'heure*, by time, in which case the hirer shows his watch to the driver. The hirer should, before starting, obtain the driver's number (*votre numéro!*), which consists of a ticket containing the tariff of fares and the number, and keep it in case any dispute should take place, or any article be left in the cab. Complaints may be made to the nearest policeman, or at one of the offices which are to be found at every cab-stand. — The *TARIFF* printed on the ticket handed to the passenger is as follows: —

Within the City.		From 6 a.m. in summer (31st March to 1st Oct.), and from 7 a.m. in winter (1st Oct. to 31st March), till 12.30 at night:		From 12.30 at night till 6 a.m. in summer (31st March to 1st Oct.), and till 7 a.m. in winter (1st Oct. to 31st March):	
		Per Drive	Per Hour	Per Drive	Per Hour
Cab hired in street:		fr. c.	fr. c.	fr. c.	fr. c.
Ordinary Cabs for 2 pers.		1 50	2 —	2 25	2 50
Ordinary Cabs for 4 pers.		2 —	2 50	2 50	2 75
Omnibus for 6 pers.		2 50	3 —	3 —	3 50
Cab from a remise:					
Ordinary Cabs for 2 pers.		1 80	2 25	} 3 —	} 3 —
Ordinary Cabs for 4 pers.		2 25	2 75		
Omnibus for 6 pers.		2 50	3 —	3 —	3 50

Beyond the Fortifications.		From 6 a.m. till 12.30 at night in summer or from 6 a.m. till 10 p.m. in winter.	
		When the hirer returns to the town in the same cab:	When the hirer does not return, he must make additional payment of:
		Per Hour	Return Money
Cab hired in street:		fr. c.	fr. c.
Ordinary Cabs for 2 pers.		2 50	1 —
Ordinary Cabs for 4 pers.		2 75	1 —
Omnibus for 6 pers.		3 —	2 —
Cab from a remise:			
Ordinary Cabs for 2 or 4 pers.		} . . 3 —	} . . 2 —
Omnibus for 6 pers.			

In hiring by time, the whole of the first hour must always be paid for, after which the time may be reckoned by spaces of 5 minutes.

Minutes:		5	10	15	20	25	30	35	40	45	50	55
When per hr. at:		fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.
	2 fr.	—20	—35	—50	—70	85	1 —	1 20	1 35	1 50	1 70	1 85
	2 fr. 25	—20	—40	—60	—75	—95	1 15	1 35	1 50	1 70	1 90	2 10
	2 fr. 50	—25	—45	—65	—85	1 05	1 25	1 50	1 70	1 90	2 10	2 30
	2 fr. 75	—25	—50	—70	—95	1 15	1 40	1 60	1 85	2 10	2 30	2 55
	3 fr.	—25	—50	—75	1 —	1 25	1 50	1 75	2 —	2 25	2 50	2 75
	3 fr. 50	—30	—60	—90	1 20	1 50	1 75	2 05	2 35	2 65	2 95	3 20

The same charge is made for luggage in cabs of every class: for 1 box 25 c., 2 boxes 50, 3 or more 75 c. The driver is bound to place it on, and remove it from, the vehicle. No charge for small articles taken inside.

The Bois de Boulogne and Bois de Vincennes are beyond the fortifications. The driver is bound to drive to any of the entrances of either (Porte Maillot, Dauphine, de la Muette, de Passy, d'Au-

teuil; de Picpus, de Reuilly, de Charenton) without additional payment and without demanding return-money.

Stands at the Madeleine, in all the principal Boulevards, in the Place de la Bourse, Place de la Bastille, du Palais-Royal, St. Sulpice, de la Concorde, Louvois, du Louvre, on the quays, at all the railway-stations, etc.

If a cab is sent for and kept waiting more than $\frac{1}{4}$ hr., the charge for 1 hr. must be paid; if it is sent back at once, half a *course*, or if after $\frac{1}{4}$ hr., a whole *course* must be paid for.

If the cab be hired for a *course*, the driver may select his own route; if *à l'heure*, he must obey the directions of his employer. If one of the passengers alights before the termination of the *course*, no additional charge can be made, unless luggage placed outside the vehicle be also removed, in which case one hour must be paid for.

If the cab is engaged before 12.30 at night the *day-charges* only can be demanded, if before 6 (or 7) a.m. the *night-charges* must be paid, although the drive be prolonged beyond these limits.

Drivers are not bound to convey passengers beyond the fortifications between midnight (or in winter 10 p.m.) and 6 a.m.

If the horses are used beyond the fortifications for 2 consecutive hours, the driver may demand a rest of 20 min. at the expense of the hirer. If a carriage is engaged beyond the fortifications to return to the town, the town-charges by time can alone be exacted; in the reverse case, the increased rate is paid from the time when the fortifications are passed.

For a drive to a theatre, concert, or ball, the fare must be paid in advance.

Gratuities cannot be demanded by the drivers, but it is usual to give 20 c. per drive, or 25-30 c. per hour, in addition to the fare.

Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Grande Remise* (without a number) by the day (30-40 fr.), or by the week. Application should be made at the offices of the Compagnie Générale des Voitures, Place du Théâtre Français 1, or Boul. Montmartre 17.

6. Omnibuses and Tramways. River Steamboats.

The Parisian omnibus, tramway, steamboat, and railway services for city and suburban communication are admirably arranged, and, if properly used, enable the visitor to save so much time and money, that it will repay him to study the various routes and 'correspondances'. The plan of omnibus-lines in the appendix to the Handbook will be found useful, but its perfect accuracy cannot be guaranteed, as changes are constantly taking place. The traveller is therefore advised to purchase the latest *Itinéraire des Omnibus et Tramways dans Paris* (1 fr.) at one of the omnibus offices.

Omnibuses and Tramways. Omnibuses and tramways cross the city in every direction from 7 a.m. till midnight, and at almost any part of the line a vehicle passes every five minutes. There are also tramway-lines to Versailles, St. Cloud, and other places in the suburbs (see Plan in the Appendix).

There are 33 different lines of *Omnibuses*, distinguished by the letters of the alphabet (from A to Z, and from AB to AI). With the exception of a few running in connection with the railways, all

the omnibuses belong to the *Compagnie Générale des Omnibus*. There are two different kinds of vehicle in use: the *old* omnibuses with two horses and places for 28 persons (14 inside), and the *new* omnibuses with three horses and accommodation for 40 passengers. The new omnibuses are provided with a staircase similar to those in the tramway-cars, rendering the outside accessible to ladies.

The *Tramways*, of which there are 39 lines, are divided at present into the *Tramways de la Compagnie des Omnibus*, the *Tramways Nord*, and the *Tramways Sud*, but it is proposed to amalgamate these three companies. The first 19 lines are distinguished by the letters A to R and AB (preceded by *Tr.*), and the others by the names of their termini and their numbers as given in the tables of the Appendix. The tramway-cars of the *Compagnie des Omnibus* are large and cumbersome vehicles of an antiquated type, with 'impériales' or outside places, to which ladies are admitted. Those on the other lines resemble the cars of most other towns, but most of them also have impériales.

The termini of the lines are placarded on the sides of both omnibuses and tramway-cars, and another board is hung behind, showing the destination towards which the vehicle is proceeding. The principal places passed *en route* are also indicated, and the letter of the line is marked on different parts of the vehicle. The carriages are also distinguished by their own colour and that of their lanterns. Comp. the tables in the Appendix, pp. 24, 25.

Passengers may either hail and stop the omnibus in the street as in England, or wait for it at one of the numerous omnibus-offices. In the latter case, if there are other intending passengers, it is usual to ask for a numbered ticket (*numéro*; no charge) for the line required. As soon as the omnibus appears, places are assigned to the ticket-holders in order; when the omnibus is '*complet*' it drives off, and the disappointed ticket-holders have to wait for the next.

The fares on all the lines within Paris are the same, 30 c. inside, and 15 c. outside (*impériale*). The fares for places beyond the fortifications are from 10 to 50 c. higher (inside; outside 5 to 25 c.) according to the distance. One of the most admirable features in the arrangements of the Parisian omnibus-lines is the system of *Correspondances*, or permission to change from one line to another. Thus, if no omnibus go in the direct route to the passenger's destination from the part of Paris in which he is, he may demand from the conductor a *correspondance* for the line which will convey him thither. He will then receive a ticket, and will be set down at the point where the two lines cross. Here he proceeds to the omnibus-bureau, receives a number, which, without additional payment, entitles him to a seat in the first omnibus going in the desired direction, and finally gives up his ticket to the conductor of the latter. Outside-passengers are not entitled to *correspondance*, unless they pay full fare (30 c.). The tables and map in the Appendix

will show what lines have *correspondance* with each other. The letters in the second column of the table indicate the lines that correspond with the line denoted by the letter in the first column. It should be noted that the *bureau de correspondance* is not invariably the same as the office at which the passenger alights, but is sometimes a little way off. This is always the case with a *correspondance* between an omnibus and a tramway.

Correspondances are also issued at a small additional charge for places beyond the fortifications

River Steamboats. The *Bateaux-Omnibus*, or small screw-steamers which ply on the Seine, are recommended to the notice of the traveller in fine weather, as they afford a good view of the quays and banks of the river; but being small, they are apt to be crowded and uncomfortable.

There are three different services: (1) From the Pont d'Austerlitz to Charenton; (2) From the Pont de Bercy to Auteuil (Point-du-Jour); (3) From the Pont-Royal, opposite the Tuileries, to St. Cloud and Suresnes. There is no system of *correspondance*. The steamboats plying within the precincts of the city are commonly known as '*Mouches*', and are painted red; those which ply to the environs, known as '*Hirondelles*', are white in colour and considerably larger.

The fare on the first and second lines, on week-days, for the whole or part of the distance, is 10 c.; on Sundays and holidays 15 c. on the first line, and 20 c. on the second. The fares on the third line from Paris to any of the stations is 30 c. on week-days and 50 c. on Sundays, but half-fare only is paid for the trip between St. Cloud and Suresnes.

A new service of river-steamboats, known as '*Touristes*', has lately been plying from Paris (Pont-Royal, left bank) to St. Germain-en-Laye, but the trip, though interesting, is rather long. The boats leave Paris at 10.30 a.m. and reach Le Pecq (St. Germain) at 2.15 p.m., starting again from Le Pecq at 6 p.m. and reaching Paris at 10 p.m. — Fares, 1st class 3½, 2nd cl. 2 fr.; return-tickets 5 or 3 fr. (déjeuner on board 4 fr., D. 5 fr.). Stations: *Suresnes* (p. 281), *Asnières* (p. 281), *St. Denis* (p. 312), *Argenteuil* (p. 308), *Chatou* (p. 309), *Bougival* (p. 308), and *Le Pecq* (p. 309), which lies at the lower end of St. Germain-en-Laye (p. 309).

7. Railway Stations. Chemin de Fer de Ceinture.

The numerous railways† radiating from Paris start from nine different stations. All the lines, except the Chemin de Fer de

† Railway-station, *la gare* (also *l'embarcadère*); booking-office, *le guichet* or *bureau*; first, second, or third class ticket, *un billet de première, de seconde, de troisième classe*; to take a ticket, *prendre un billet*; to register the luggage, *faire enregistrer les bagages*; luggage-ticket, *bulletin de bagage*; waiting-room, *salle d'attente*; refreshment-room, *le buffet* (third class refreshment-room, *la buvette*); platform, *le quai, le trottoir*; railway-carriage, *le wagon*; compartment, *le compartiment, le coupé*; smoking compartment, *fumeurs*; ladies' compartment, *dames seules*; guard, *conducteur*;

l'Ouest, have sub-offices (*bureaux succursales*) in various parts of the city, from which railway-omnibuses run in connection with the trains. Passengers may book their luggage, and in some cases even take their tickets, at these sub-offices, which, however, they must generally reach 55 min. before the departure of the train. For the *Omnibus de Famille*, see p. 1.

The '*Indicateur des Chemins de Fer*', which is issued every Sunday (price 60 c.), and may be purchased at the railway-stations and omnibus-offices, gives complete information regarding all trains.

Return-tickets, available for one, two, or three days according to the distances, are now issued at a reduction of 15-25 per cent for all stations on the French lines. Return-tickets issued on Saturday or on the eve of a recognised festival are in every case available for three days. On the other hand the fares on several of the suburban lines are raised on Sundays and the great festivals.

I. Chemin de Fer de l'Ouest. Three Stations.

(1). GARE ST. LAZARE, Rue St. Lazare 110, and Rue d'Amsterdam 9 (Pl. B, 18), for the *Lignes de Banlieue* (environs) and the *Lignes de Normandie*. For the Banlieue railway, which includes the *Chemin de Fer de Ceinture* (p. 26), and the lines to *St. Germain, Auteuil, St. Cloud, Versailles* (right bank), *Argenteuil*, and *Ermont*, the entrance is in the Rue St. Lazare. For the Normandy line to *Havre, Dieppe, Rouen, Cherbourg*, etc., the entrance is in the Rue d'Amsterdam.

(2). GARE MONTPARNASSE, Boulevard Montparnasse 44 (Pl. G, 16), for the *Ligne de Banlieue, Paris to Sèvres and Versailles* (left bank), and the *Lignes de Bretagne to Brest, Le Mans, Rennes, Angers, and Nantes*.

(3). GARE DU CHAMP-DE-MARS, to the E. of the Champ-de-Mars, for the short branch of the *Chemin de Fer de Ceinture* constructed at the time of the Exhibition of 1878, which is to be continued along the bank of the Seine viâ *Sèvres, St. Cloud, and Suresnes* to *Courbevoie* (p. 281), where it will join the line to *Versailles*.

II. Chemin de Fer d'Orléans. Two Stations.

(1). GARE D'ORLÉANS, Quai d'Austerlitz (Pl. G, 25), for the lines to *Orléans, Tours, Bordeaux*, etc.

Bureaux Succursales (sub-offices): — Rue St. Honoré 130; Rue Jean-Jacques Rousseau 18; Rue Notre-Dame-des-Victoires 28; Rue de Londres 8.

(2). GARE DE SCEAUX, Boulevard d'Enfer (Pl. G, 20), for the local lines to *Sceaux* and *Orsay-Limours*.

Bureaux Succursales: — The same as for the Gare d'Orléans.

III. Chemin de Fer de Paris à Lyon et à la Méditerranée.

GARE DE LYON, Boulevard Mazas 20 (Pl. G, 25, 28). Trains to *Fontainebleau, Dijon, Châlon-sur-Saône, Mâcon, Neuchâtel, Geneva, Lyons, Marseilles*, etc.

porter, *facteur*; to enter the carriage, *monter en wagon*; take your seats! *en voiture*! alight, *descendre*; to change carriages, *changer de voiture*; express train to Calais, *le train express pour Calais, l'express de Calais*.

IV. Chemin de Fer de l'Est. Two Stations.

(1). GARE DE L'EST, or DE STRASBOURG, Place de Strasbourg (Pl. B, 24), for the line to *Nancy* and *Strasbourg*, and for the branches to *Rheims*, *Mayence*, *Frankfort*, *Metz*, *Troyes*, *Mannheim*, and *Bâle*.

Bureaux Succursales: — Rue du Bouloi 9; Boulevard de Sébastopol 34; Rue de Turbigo 59; at the Vincennes Station, Place de la Bastille; Place St. Sulpice 6; Rue Basse-du-Rempart 50 (in the Boulevard des Capucines, near the Grand Hôtel).

(2). GARE DE VINCENNES, Place de la Bastille (Pl. R, 25; V), for the line to *Vincennes* and *Brie-Comte-Robert*.

Bureaux Succursales: — Place de la Bourse, where tickets are sold; Rue Basse du Rempart 50 (Boul. des Capucines).

V. Chemin de Fer du Nord. GARE DU NORD, Place Roubaix 18 (Pl. B, 24), for the *Lignes de Banlieue* to *St. Denis*, *Enghien*, etc.; and for the *Lignes du Nord* to *Soissons*, *Rheims*, etc.; to *Chantilly*, *Creil*, *Amiens*, *Boulogne*, *Calais* (and *London*); and to *Compiègne*, *Brussels*, and *Cologne*.

Bureaux Succursales: — In the Rue de Rivoli, at the Hôtel du Louvre, and at Nos. 170, 202, and 226; also Rue St. Honoré, Nos. 211 and 223; Rue de l'Arcade 17; at the Grand Hôtel, Boul. des Capucines; Rue Montmartre 56.

VI. Chemin de Fer de Ceinture. — The 'Chemin de Fer de Ceinture' is a railway forming a complete circle round Paris, within the line of the fortifications, and connecting the different suburbs. The length of the line is 23 M., but owing to the frequency of the stoppages the circuit is not performed in less than 2 hrs. 5 minutes. For details see the table in the cover at the end of the Handbook. Trains run in both directions. The chief station of arrival and departure is the Gare St. Lazare (p. 25).

Travellers may avail themselves of this railway to visit points of interest in the suburbs, such as the Bois de Boulogne, Père Lachaise, and the Buttes-Chaumont, while those who have leisure may make the complete circuit of the city. On every side of the town, however, except the S.W., the line runs between walls or through deep cuttings and tunnels. The seats on the outside ('impériale') are very draughty, and pleasant in hot weather only.

Passengers may also take their places at the stations Montparnasse (p. 25), Sceaux (p. 25), Orléans (p. 25), Lyons (p. 25), Vincennes (see above), and Nord (see above), which are connected with the Chemin de Fer de Ceinture. — Through-booking to stations on other lines (Versailles, St. Germain-en-Laye, etc.) is only possible at a few stations of the Chemin de Fer de Ceinture. As a rule fresh tickets have to be taken when carriages are changed. Carriages are always changed at *Courcelles*, except in the case of trains starting from St. Lazare and proceeding towards the W.

The oldest part of the line is that between the Gare St. Lazare and Auteuil, and on this portion trains run in both directions almost every $\frac{1}{4}$ hour. On the rest of the circuit trains run every $\frac{1}{2}$ hr., from 5.30 a.m. to 9.30 p.m. or later. The fare for the complete circuit is 85 c. in the first, and 55 c. in the second class, and on

Sundays and holidays 1 fr. 10 c. or 70 c.; to Auteuil 45 and 30, or 70 and 45 c. — Comp. the *Indicateur des Chemins de Fer*.

To the lines above described there will soon be added the *Chemins de Fer de Grande Ceinture*, which will traverse the beautiful valley of the Bièvre (p. 329) and connect Versailles with St. Germain-en-Laye. Part of this line, connecting the Chemins de Fer de l'Est, de Vincennes, de Paris-Lyon, and d'Orléans, is already open.

8. Post and Telegraph Offices.

Post Office. During the rebuilding of the *Hôtel des Postes*, in the Rue Jean-Jacques Rousseau, the *General Post Office* is established in the barracks on the N. side of the court of the Tuileries. The public entrance is from the side next the Tuileries garden, and the different offices are all united in the same hall. The office for the sale of postage-stamps in small quantities is on the outside, to the right of the entrance, and there is a letter-box at each end of the building. There are also in the different quarters of the town 48 *Bureaux d'Arrondissement* and 25 *Bureaux des Communes Annexées*.

The following are the 48 BUREAUX D'ARRONDISSEMENT, or District Offices. (Meaning of the asterisks. see below and p. 29.)

1. *Arrond.* (Louvre): **Place du Théâtre Français 4; *R. Cambon 9; R. St. Denis 90; *R. des Halles 9; Boul. du Palais (Tribunal de Commerce). — 2. *Arrond.* (Bourse): *Place de la Bourse 4; **R. de Cléry 28; *Place Ventadour; R. d'Antin 19. — 3. *Arrond.* (Temple): *R. de Turbigo 47; *Boul. Beaumarchais 83; *R. des Vieilles-Haudriettes 4. — 4. *Arrond.* (Hôtel de Ville): R. de la Tacherie 4; R. St. Antoine 170. — 5. *Arrond.* (Panthéon): *R. Cardinal-Lemoine 28; R. Monge 106; R. des Feuillantines 91. — 6. *Arrond.* (Luxembourg): *R. Serpente 18; *R. Bonaparte 21; R. de Vaugirard 36; R. du Cherche-Midi 53. — 7. *Arrond.* (Palais Bourbon): *Boul. St. Germain 242; *R. St. Dominique 164; R. de Bourgogne 2; R. de Grenelle 103; Avenue Duquesne 40. — 8. *Arrond.* (Elysée): *Place de la Madeleine 28; *R. d'Amsterdam 19; Boul. Malesherbes 68; Boul. Haussmann 121; Avenue des Champs-Élysées 33; R. Montaigne 26; Avenue de Friedland 39; Avenue Marceau 46. — 9. *Arrond.* (Opéra): *R. Taithout 46; *R. Milton 1; R. Gérard 16. — 10. *Arrond.* (St. Laurent): *R. d'Enghien 21; R. des Ecluses St. Martin 4; Rue de Strasbourg 10 (Gare de l'Est); Gare du Nord, right side. — 11. *Arrond.* (Popincourt): Place de la République 10; Boul. Richard Lenoir 136; Boul. Voltaire 103; Boul. de Belleville 45. — 12. *Arrond.* (Reuilly): R. Crozatier 50; Boul. Diderot 19. — 13. *Arrond.* (Gobelins): Boul. de l'Hôpital 26 (Gare d'Orléans). — 14. *Arrond.* (Observatoire): Avenue du Maine 33.

The offices are open on week-days from 8 a.m. till 8 p.m., and on Sundays and holidays till 5 p.m. (General Post Office 7 p.m.; *poste restante*, see below) Registered letters, letters enclosing money or valuables, and the like, are not received for dispatch by the evening trains after 4.30 p.m., except at the General Post Office and at the district offices marked with two asterisks, where they are received till 4.45 p.m.; excepting also at the offices near the stations, mentioned on p. 29, where such packets may be posted till within a few minutes of the starting of the trains. Letters of this kind for places on the Ligne du Havre may however, be posted later than 4.30. For the evening mails for ordinary letters, see p. 29.

The Poste Restante Office is in the General Post Office. Travellers may also direct *poste restante* letters to be addressed to any of the district-offices. In applying for letters, the written or printed name, and in the case of registered letters, the passport of the addressee should always be presented. It is, however, preferable to desire letters to be addressed to the hotel or boarding-house where the visitor intends residing. — The Poste Restante Office and the Bureau des Réclamations (see p. 29) are open from 7.30 a.m. till 10 p.m. on week-days, and till 7 p.m. on Sundays and holidays.

Postage of Letters, Post-Cards, Printed Papers, etc.

I. WITHIN FRANCE.

Ordinary Letters within France, including Corsica and Algeria, 15 c. per 15 grammes prepaid, 25 c. not prepaid. (The silver franc and the bronze sou each weigh 5 grammes; 15 grammes, or three of these coins, are equal to $\frac{1}{2}$ oz. English.)

Registered Letters (*lettres recommandées*) 25 c. extra. For letters of *valeur déclarée* (the value enclosed being written in words on the outside of the envelope, and the envelope being securely closed with five seals) a charge of 25 c. is made in addition to the ordinary postage, besides which 10 c. must be paid for every 100 fr. or fraction of 100 fr. The largest sum that can be thus enclosed is 10,000 fr.

Post Cards 10 c. each, with card for reply attached, 20 c.

Post Office Orders (*mandats de poste*) are issued either for enclosure in envelopes (*mandats ordinaires*) or in the form of cards (*mandats cartes*), at a charge of 1 per cent upon the sum ordered.

Printed Papers (*imprimés sous bande*): 1 c. per 5 grammes up to the weight of 20 gr.; 5 c. between 20 and 50 gr.; above 50 gr. 5 c. for each 50 gr. or fraction of 50 gr. The wrapper must be easily removable, and must not cover more than one-third of the newspaper. — *Newspapers* and other periodicals published at least once quarterly: 2 c. each, if not exceeding 25 gr.; above that weight 1 c. per 25 gr. or fraction of 25 gr.

Patterns, Business Papers, etc., 5 c. per 50 gr.

No packet of printed or business papers may weigh more than 3 kilogrammes, and no packet of patterns more than 300 grammes.

II. FOR COUNTRIES BELONGING TO THE POSTAL UNION. Ordinary letters of 15 gr., prepaid 25 c., not prepaid 50 c.; post-cards 10 c.; newspapers and other printed matter, 5 c. per 50 gr.; business papers up to 250 gr., 25 c., from 250 gr. to 2 kilo., 5 c. per 50 gr.; patterns and samples up to 100 gr. 10 c., from 100 to 250 gr., 5 c. per 50 gr.; registration-fee in each case, 25 c.

Post-cards with card for answer attached and prepaid (20 c.) are issued for Germany, Belgium, Luxembourg, Holland, Norway, Italy, Switzerland, Portugal, and Roumania.

Rates for registered letters with *valeur déclarée* (see above), in addition to the ordinary postage and registration-fee: Great Britain, Germany, Belgium, Italy, Luxembourg, and Switzerland, 10 c. per 100 fr. or fraction of 100 fr. of the declared value; for the French Colonies, etc., 20 c. per 100 fr.; for Austria, Denmark, Sweden, Norway, Holland, Portugal, and Russia, 25 c.; for Egypt and some other countries, 35 c. The maximum *valeur déclarée* allowed is 10,000 fr., except for Italy, Egypt, and some other countries, where it is only 5000 fr. — The postage-stamps on these letters should be placed on different parts of the envelope.

Post Office Orders (*mandats de poste*) for Germany, Austria, Belgium, Holland, Italy, Luxembourg, Sweden, Norway, Denmark, and Switzerland may be obtained at a charge of 25 c. for every 25 fr. or fraction of 25 fr., the maximum sum for which an order is obtainable being 500 fr.; for Great Britain, 20 c. per 10 fr., maximum 252 fr.; for the French Colonies, 1 per cent of the value, minimum fee 25 c., maximum value 500 fr.

Parcels Post. A postal convention was recently concluded with the French railway companies, in accordance with which the companies undertake to convey parcels not exceeding 3 kil. ($6\frac{2}{3}$ lbs.) in weight for a fee of 60 c. when called for at the railway station, or 85 c. when delivered at the address. This parcel service has been extended to several other countries in the Postal Union, at various rates: Luxembourg 85 c.; Belgium, Germany, and Switzerland 1 fr. 10 c.; Italy 1 fr. 35 c.; Austro-Hungary 1 fr. 60 c., etc. Within Paris these postal packets (*'colis postaux'*) are transmitted by the Messageries Nationales, of which the following are the principal offices: Rue Notre-Dame-des-Victoires 28; Rue de la Cossonnerie 3; Rue Blondel 9; Place de la République 10; Place des Victoires 4; Rue de Malte 163; Rue d'Enghien 8; Rue Vignon 1 (Place de la Madeleine); Rue Bonaparte 59bis.

Postage Stamps (*timbres poste*) are sold at the post-offices and tobacco-shops.

Letter Boxes (*boîtes de quartier*) at the tobacconists', on a number of the public buildings, at the railway-stations, etc.

Delivery and Clearance of Letters.

There are eight deliveries and eight clearances (nine at the district offices, see below), except on Sundays and festivals, when there are five deliveries only, and the eighth clearance is made at the offices only.

The clearances for the evening-trains are as follows: —

Letter-boxes (*boîtes de quartier*) in the suburbs at 4.30 p.m.

Suburban post-offices and the letter-boxes in the city at 5 p.m.

At the city offices at 5.30 p.m.

At those offices mentioned at p. 27 which are marked with an asterisk at 5.45 p.m.

At the General Post Office and the district offices marked with two asterisks 6 p.m.

Late Letters. If too late for the last clearance of the boxes, letters may be posted from 5.45 to 6 for a *taxe supplémentaire* of 20 c., and from 6 to 6.15 for 40 c. at the office marked with one asterisk. For 20 c. additional, letters may also be posted from 6 to 6.15, and for 40 c. from 6.15 to 6.30, in the offices marked with two asterisks. Lastly, letters are received at the General Post Offices from 6.30 till 7 for an additional sum of 60 c.

Letters may also be posted in the offices at the proper railway-stations nearly up to the last moment without additional payment: — For the N., at the Gare du Nord; for the E., at the office Rue de Strasbourg 10; for Lyons, Marseilles, Clermont, and St. Etienne, at Boul. Beaumarchais 83 and Boul. Diderot 19; for Agen, Bordeaux, and Nantes, at the Gare d'Orléans, and Boul. Beaumarchais 83; for Brest, at Rue du Cherche-Midi 53; for Havre and Cherbourg, at the Place de la Madeleine 28. — Letters posted in the letter-boxes before the 8th clearance, or at the offices between the 8th clearance and 4 a.m. (4.45 a.m. at the General Post Office; 3 a.m. in the suburbs), are either delivered in Paris early in the morning, or despatched by the early mail trains.

Complaints are attended to in the Bureau des Rebutés et Réclamations, at the General Post Office, open from 7.30 a.m. till 10 p.m., on Sundays till 7 p.m.

Parcels (see above). The transmission of parcels is also undertaken by private companies, among which the following may be mentioned: *Compagnie Générale des Messageries*, Rue du Bouloi 24; *Messageries Parisiennes*, Rue Montmartre 45-47, and Place des Victoires 2.

Large articles should be dispatched by means of the *Expéditeurs*, or goods-agents, among whom the following may be recommended:

M. Hofmann, Rue du Mail 18; *Camus & Cie.*, Rue du Faubourg Poissonnière 25; *Mathieu & Fraenkel*, Boulevard de Strasbourg; *Müller & Co.*, Rue d'Hauteville 47; *J. Skwarcow et Co.*, Rue de Trévisé 35, bis (for Germany and Russia).

Telegraph. There are telegraph-offices in all the principal streets, open (when not otherwise marked) from 7 a.m. in summer and 8 a.m. in winter till 9 p.m. The most convenient are at the General Post Office, Rue des Tuileries, to the right on entering; at the Bourse (during the day; night-office at Place de la Bourse 12); Avenue de l'Opéra 4 (open till midnight); Place Vendôme 15; Rue des Halles 22 (till midnight); Rue de Rivoli 17; Palais de Justice; Boul. St. Michel 4; the Luxembourg (till midnight); Rue de Grenelle St. Germain 103 (day and night); Rue St. Lazare 112; Avenue des Champs-Élysées 33 (till midnight); Rue Boissy d'Anglas 3 (till midnight); Rue de Lafayette 35, corner of Rue Laffitte; Grand-Hôtel (till midnight); Boulevard St. Denis 16 (till midnight); Gare du Nord (till midnight); Place de la République 8 (till midnight).

For the countries of Europe and for Algeria telegrams are charged for at the following rates per word: for France 5 c. (minimum charge 50 c.); Algeria 10 c. (minimum 1 fr.); Luxembourg 12½ c.; Belgium 15 c.; Germany 20 c.; Holland 22½ c.; Great Britain, Italy, Spain, and Portugal 25 c.; Austria 30 c.; Denmark, Hungary, etc., 35; Sweden and Norway 45; Russia in Europe and Greece 60 c.

There is also a system of PNEUMATIC TUBES (*Télégraphie pneumatique*) for the transmission of messages within the district of the Ancien Octroi, or the Outer Boulevards (p. 58), at the rate of 30 c. for open cards (*cartes télégrammes ouvertes*) and 50 c. for closed cards (*cartes télégrammes fermées*).

Telegraphic Money Orders are issued for other places in France for sums not exceeding 5000 fr.

9. Theatres, Circuses, etc.

Paris now possesses upwards of 40, or, including the suburbs, nearly 70 theatres, a number equalled by no other city in the world. As these, from the Opera with its patchouli-scented boxes down to the small theatre providing boisterous farce or exciting melodrama for the artisan of the Faubourg St. Antoine, present a highly characteristic phase of Parisian life, the traveller should on no account omit to visit some of them. An intimate acquaintance with colloquial French, such as can be acquired only by prolonged residence in the country, is absolutely necessary for the thorough appreciation of the acting; visitors are therefore strongly recommended to purchase the play (*la pièce*; 1-2 fr.) to be performed, and peruse it

beforehand. Dramatic compositions of every kind are sold by *Tresse*, Palais-Royal, Galerie de Chartres 2, 3, and Théâtre Français 8-11, and at the *Magasin Théâtral*, Boul. St. Martin 12. The plays may also be procured in most instances at the theatres themselves.

Performances generally begin between 6 and 8 p.m., and last till nearly midnight. Two or three pieces are as a rule played each evening, the first being the so-called *lever rideau*, a one-act piece or farce during which the house gradually fills. Playbills (*le programme*, *le programme détaillé*), or theatrical newspapers with the programme of the evening (*l'Entre-Acte*, *l'Orchestre*, and others), may be procured during the day at the *Kiosques* (p. 59), or at the offices of the theatres, and at night are sold in the theatres. Some of the other newspapers, particularly those published in the afternoon, give lists of the pieces and characters.

The best seats are the *fauteuils d'orchestre*, or seats next to the orchestra, behind which are the *stalles d'orchestre*. The *fauteuils d'amphithéâtre* in the Opera House may also be recommended, but in other theatres the amphitheatre is indifferent both for seeing and hearing. The *fauteuils de balcon*, or *de la première galerie*, corresponding to the English dress-circle, are good seats, especially for ladies. The centre seats in the two following galleries (*loges des premières*, *des secondes de face*) come next in point of comfort. The *avant-scènes* or *loges d'avant-scènes* are the stage-boxes, which may be *du rez-de-chaussée* (on a level with the stage), *de balcon*, etc. *Baignoires*, or *loges du rez-de-chaussée*, are the other boxes on the ground-floor of the theatre. At several of the theatres ladies are not admitted to the orchestra stalls, the space between each row of seats being so narrow, that even gentlemen have some difficulty in passing in and out. The arrangement and naming of the seats differ in the different theatres, but in all of them the side-seats of the two upper galleries should be avoided. At the Opera the *stalles de parterre*, behind the *fauteuils d'orchestre*, are rendered unpleasant by the presence of the 'claque'. As a rule the price of a seat is the best criterion of its desirability.

It is a wise precaution, especially in the case of very popular performances and when ladies are of the party, to secure a good seat by purchasing a ticket beforehand (*billet en location*) at the office of the theatre (*bureau de location*, generally open from 11 to 6), where a plan of the interior is shown. Seats booked in this manner generally cost 1-2 fr. more than *au bureau*, i. e. at the door, but the purchaser has the satisfaction of knowing that his seat is numbered and reserved. Box-places, however, cannot thus be obtained in advance except by taking a whole box (4-6 seats). Places may also be secured beforehand at one of the *theatrical offices* in the Boulevards, but the booking-fee demanded there is often 5 fr. and upwards. — Visitors are cautioned against purchasing their tickets from *valets de place*.

The different charges for admission given below vary according to the season and the popularity of the piece and of the actors. At the so-called *premières* (scil. *représentations*), or first performances of pieces by favourite authors, the charges for boxes are often extravagantly high.

The *parterre* or pit is always crowded, and the places are not numbered, except at the Opera. Those who wish to secure a tolerable seat in this part of the theatre should be at the door at least an hour before the beginning of the performance, and fall into the rank (*faire queue*) of other expectants. The doors are opened half-an-hour before the curtain rises. Frequenters of the pit, on leaving the theatre between the acts, usually secure their seats by attaching their handkerchiefs to the bench. Women are seldom seen in the *parterre*, except at the Opera, or in the smaller theatres.

Tickets taken at the door are not numbered, and do not give the purchaser a right to any particular seat in the part of the house to which they apply. The door-keeper will direct the visitor to one of the unengaged places; but if any unfair play be suspected, visitors may demand *la feuille de location*, or list of seats booked for the night, and choose any seats which do not appear on this list.

The *Claque* ('*Romains*', '*Chevaliers du Lustre*'), or paid applauders, form an annoying, although characteristic feature in most of the theatres. They generally occupy the centre seats in the pit, under the chandelier or '*lustre*', and are easily recognised by the obtrusive and simultaneous vigour of their exertions. There are even '*entrepreneurs de succès dramatiques*', a class of mercantile adventurers who furnish theatres with *clagues* at stated terms. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed.

Overcoats, cloaks, shawls, etc. are left at the '*Vestiaire*' or cloak-room (fee 25 c. each person). Gentlemen take their hats into the theatre, and may wear them during the intervals of the performances. The attendants of the *vestiaire* usually bring a footstool (*petit banc*) for ladies, for which they expect a gratuity of 15-25 c.

A list of the most important Parisian theatres, in their usual order, is here annexed.

The **Opera** (Pl. B, R, 18; *II*). The old Opera House in the Rue Le Peletier was burned down in 1873, and is now succeeded by the new Opera on the Boulevard des Capucines (p. 68). The appearance of the interior (see description of the building on p. 69), when all the gas-jets are lighted, is of a most gorgeous character. If the '*entr'actes*', are found to afford insufficient time to view all its attractions, and if the visit is not to be repeated, the visitor is advised to sacrifice a whole act of the piece, especially if he is already familiar with it, to inspecting the building. New operas of a high class are now less often performed here than in the days of Rossini, Auber, Meyerbeer, and Halévy, but all the familiar standard pieces in the rich *répertoire* of the Opera are still acted with undi-

minished splendour and success. The ballet and the *mise en scène* are unsurpassed. Government allots an annual subvention of 800,000 fr. towards the support of the Opera. The staff of performers is about 250 in number. A good tenor receives a salary of 100-120,000 fr. Composers and authors of new pieces are entitled to 7 per cent of the gross receipts in the first year of performance and 8 per cent in all subsequent years. The seats are all comfortable. Fauteuils d'orchestre 13, stalles de parterre 7 (see p. 32), premières (seats in the first gallery) 15, deuxième 12, troisième 8 fr.

The **Théâtre Français** (Pl. R, 21; II), or *Comédie Française*, Place du Théâtre Français, on the S.W. side of the Palais-Royal, occupies the highest rank among the theatres of Paris. The acting is admirable, and the plays are generally of a high class. This theatre was founded in 1600, and was under the superintendence of *Molière* from 1658 down to his death in 1673. The theatre receives a subsidy of 240,000 fr. a year from government. For a description of the edifice itself, see p. 85. — Avant-scènes des premières loges 10; loges du rez-de-chaussée and du premier rang 8; fauteuils de balcon 7; fauteuils d'orchestre 6; parterre 2½ fr. — Ladies are not admitted to the orchestra seats.

The **Opéra Comique** (Pl. R, 21; II), Place Boieldieu, is devoted to the performance of the lesser operas, such as *La Dame Blanche*, the *Postillon de Lonjumeau*, *Fra Diavolo*, etc. It receives an annual subsidy of 300,000 fr. from government. Some of the boxes have retiring rooms attached. Seats for 1800. — Avant-scènes de balcon and du rez-de-chaussée 10; avant-scènes des premières, premières loges avec salon, and fauteuils de balcon 8; loges sans salon and fauteuils d'orchestre 7; stalles d'orchestre 4; parterre 2½ fr. — Ladies not admitted to the orchestra seats.

The **Odéon**, Place de l'Odéon (Pl. R, 19; IV), near the Palais du Luxembourg (see p. 254), ranks next to the Théâtre Français, and is chiefly devoted to the performance of classical dramas. Annual subvention from government, 100,000 fr. A large proportion of the audience consists of students. Some of the plays of Casimir Delavigne, Ponsard, and Georges Sand were performed here for the first time. The Odéon is closed in June, July, and August. — Avant-scènes des premières and du rez-de-chaussée 12 fr.; baignoires d'avant-scène 10; premières loges de face 8; fauteuils d'orchestre and premières loges de balcon 6; faut. de la première galerie 5; stalles de la deuxième galerie 4; deux. loges de face and parterre 3 fr.

The **Gymnase** (Pl. R, 24; III), Boulevard Bonne-Nouvelle 38, for vaudevilles and comedies, deserves commendation, and its pieces are frequently deemed worthy of being performed in the Théâtre Français. Scribe wrote most of his plays for this theatre. Vict. Sardou, Alex. Dumas the Younger, Emile Augier, and Octave Feuillet have also achieved great successes here. — Avant-scènes 12 fr.; loges de balcon 8; fauteuils d'orchestre and de balcon 7; stalles

d'orchestre 5; deuxième galerie 3 fr. — Ladies are admitted to the fauteuils and stalles d'orchestre.

The **Vandeville** (Pl. R, 18, 19; *II*), at the corner of the Rue de la Chaussée d'Antin and the Boulevard des Capucines, a handsome new building, completed in 1869, is admirably fitted up, and lighted on a new system. It is chiefly destined for vaudevilles and comedies. — Avant-scènes du rez-de-chaussée and des premières 12½; fauteuils de balcon, premier rang 8; fauteuils d'orchestre or de première galerie, and premières loges de face 7; baignoires 6; fauteuils de foyer and loges de foyer de face 5; stalles de la seconde galerie and avant-scènes de foyer 4 fr. — Ladies are admitted to the orchestra stalls.

The **Variétés** (Pl. R, 21; *III*), Boulevard Montmartre 7, excellent for vaudevilles, farces, and operettas. — Avant-scènes des premières or du rez-de-chaussée 10; premières loges 8; fauteuils d'orchestre and fauteuils de la galerie 6; stalles d'orchestre 4 fr.

Théâtre du Palais Royal, at the N. W. corner of the Palais Royal, 74, 75 (Pl. R, 21; *II*), a small but very popular theatre, where vaudevilles and farces of broad character are performed. — Avant-scènes 8 fr.; premières loges, fauteuils de balcon, fauteuils d'orchestre, or fauteuils de première galerie 6; fauteuils de balcon des deuxièmes 5; secondes loges de face 4; parterre 2 fr. Ladies not admitted to the orchestra places.

Bouffes Parisiens (Pl. R, 21; *II*), a small theatre in the Passage Choiseul near the Italian Opera, the specialty of which is comic operettas and parodies. It was established by Offenbach in 1855. — Avant-scènes du rez-de-chaussée et des premières 10; premières loges 8; fauteuils d'orchestre, or fauteuils des premières 6; avant-scènes de la galerie 4 fr. — Ladies not admitted to the orchestra stalls.

Théâtre de la Porte St. Martin (Pl. R, 24; *III*), in the Boulevard St. Martin, burned down by the Communists in May, 1871, but since rebuilt. Dramas and 'tableaux', such as the 'Tour du Monde', are performed here. — Avant-scènes du rez-de-chaussée or des premières 8; premières de face or fauteuils de balcon des premières 7; fauteuils d'orchestre or de balcon 6; avant-scènes des deuxièmes 5; stalles d'orchestre 4; parterre 2 fr.

Théâtre de la Renaissance (Pl. R, 24; *III*), a small, but handsome edifice, at the corner of the Boulevard St. Martin and Rue de Bondy, erected on the site of houses destroyed during the Revolution of 1871. Comic operettas and vaudevilles. — Avant-scènes du rez-de-chaussée and du premier balcon 12; loges de balcon de face 8; fauteuils d'orchestre 7; stalles d'orchestre 4 fr.

Théâtre du Châtelet, Place du Châtelet (Pl. R, 24; *V*), a very roomy edifice, specially fitted up for fairy scenes and ballet, lighted by a large ceiling reflector. The Communists set fire to this theatre in May, 1871, but the wardrobe alone was destroyed. — Loges or fauteuils de balcon de premier rang 6; other fauteuils de balcon,

fauteuils d'orchestre, or baignoires 5; stalles d'orchestre or de première galerie 3; parterre 1½ fr.

Théâtre de la Gaîté (Pl. R, 24; III), Square des Arts et Métiers, for operas and melodramatic pieces. It has several times changed its name and its specialty. — Avant-scènes du rez-de-chaussée or de la première galerie 8; loges or fauteuils de la première galerie 7 or 6; fauteuils d'orchestre 5; avant-scènes, loges, and fauteuils de la seconde galerie, stalles d'orchestre 4; stalles de la seconde galerie or parterre 3 fr.

Théâtre des Nations (Pl. R, 23; V), or *Théâtre Historique*, formerly called the *Théâtre Lyrique*, Place du Châtelet, originally founded by Alex. Dumas in 1847. It is now used mainly for spectacular pieces. — Avant-scènes du rez-de-chaussée or de balcon 6; loges de balcon 5; avant-scènes de première galerie or fauteuils de balcon 4 and 3 fr.

Ambigu-Comique (Pl. R, 24; III), Boulevard St. Martin 2; dramas (L'Assommoir), melodramas, and fairy pieces. — Avant-scènes du rez-de-chaussée or de balcon 6; premières loges de face, fauteuils de balcon, fauteuils d'orchestre, premier rang and baignoires grillées 6; fauteuils de parquet or de galerie 3 fr.

Folies Dramatiques (Pl. R, 27; III), Boulevard St. Martin, or rather Rue de Bondy 40, near the Place de la République; vaudevilles, fairy pieces, and operettas. Seats for 1600. — Avant-scènes du rez-de-chaussée 8; avant-scènes des premières or du théâtre, fauteuils d'orchestre, loges de face or de la première galerie 6; loges intermédiaires 5; stalles de balcon 2 fr.

Théâtre des Nouveautés (Pl. R, 21), Boulevard des Italiens 28. — Avant-scènes du rez-de-chaussée or des premières 10; fauteuils d'orchestre or de balcon, loges de face 8 and 7; stalles d'orchestre or deuxièmes 5 and 4 fr.

The **Théâtre de Cluny**, Boul. St. Germain 71, near the Musée de Cluny, may be called the Gymnase Dramatique of the left bank. — Avant-scènes 5; loges, baignoires, or fauteuils 3 fr.

Among the best of the other theatres are the following: —

Théâtre de l'Athénée-Comique, Rue Scribe 17, adjacent to the Opera, fauteuils d'orchestre 5 fr. — *Fantaisies-Parisiennes* (formerly *Théâtre Beaumarchais*), Boul. Beaumarchais, avant-scènes 5, fauteuils d'orchestre 4 fr. — *Théâtre Déjazet*, Boul. du Temple 47; avant-scènes 5; loges 4 or 3; fauteuils 3 fr. — *Théâtre du Château d'Eau*, Rue de Malte 50; avant-scènes 5; fauteuils d'orchestre 3 fr. — *Théâtre de la Comédie-Parisienne*, Boulevard de Strasbourg 14; etc.

The *Théâtre Robert Houdin*, Boulevard des Italiens 8, for conjuring of all kinds, may also be mentioned here. Admission 2 to 5 fr.

EQUESTRIAN PERFORMANCES, accompanied by acrobatic feats, pantomime, etc., are exhibited at the following circuses: —

Cirque d'Été, or *Cirque des Champs-Élysées*, in the Champs-Ély-

sées, near the Rond-Point (Pl. R, 15; *II*), to the right in ascending. Performances every evening from 1st May to 30th October. Seats for 3500. Best places 2 fr., second seats 1 fr. — The stables are worthy of a visit.

Cirque d'Hiver, Boulevard des Filles du Calvaire (Pl. R, 27; *III*). Performances every evening, from 1st Nov. to 30th April. Parquet 6; premières 5; tribunes 3; deuxièmes 1½; troisièmes 1 fr.

The **Hippodrome**, which was burned down in 1871, has been re-erected in the Champs-Élysées between the Avenue de l'Alma and the Avenue Joséphine (Pl. R, 21; *I*). This vast circus holds 10,000 spectators. Equestrian, acrobatic, and pantomimic performances, races, and ballets on afternoons and evenings in summer. Admission, 1 to 5 fr.

Cirque Fernando, at the corner of the Boulevard Rochechouart and the Rue des Martyrs (Pl. B, 20). Admission, 3 fr. to 50 c.

Panoramas in the Champs-Élysées (p. 162), at Rue de Bondy 26 (p. 63), Rue St. Honoré 251 (p. 80), and Place Mazas, near the Pont d'Austerlitz.

The *Eden Gallery*, Rue du Faubourg-Poissonnière 6, contains a poor collection of wax figures; adm. 1 fr.

10. Concerts and Balls.

Concerts. The concerts of the *Conservatoire de Musique*, Rue du Faubourg-Poissonnière 15, which enjoy a European celebrity, take place every Sunday from January to April. The highest order of classical music, by Haydn, Beethoven, Mendelssohn, etc., as well as by the most celebrated French and Italian composers, is performed with exquisite taste and precision. There are also three sacred concerts given at the Conservatoire during Passion and Easter weeks. Strangers cannot easily obtain access to them, as almost all the seats are occupied by regular subscribers. Application may, however, be made, on the Friday following a concert, at the office, entered from the Rue du Conservatoire. Balcon and premières loges 12 fr.; stalles d'orchestre, loges du rez-de-chaussée, couloirs d'orchestre and du balcon, and secondes loges 9 fr.; troisièmes loges and amphithéâtre 5 fr.

The *Concerts Populaires*, or *Pasdeloup*, instituted in 1861 by M. Pasdeloup with a view to encourage a taste for classical music, are always well attended. Good music, performed by an excellent orchestra. They take place in the Cirque d'Hiver in winter every Sunday at 2 o'clock. Prices 'en location': parquet 6 fr.; premières 5 fr.; tribunes 3 fr.; secondes 1½ fr.; troisièmes 1 fr.

The *Concerts du Châtelet* or *Colonne* resemble the last and take place on Sunday afternoons in winter in the Théâtre du Châtelet. Premières loges and fauteuils de balcon 4 fr.; fauteuils d'orchestre 3; première galerie 2; stalles d'orchestre 1½; parterre 1 fr.

The *Concerts des Champs-Élysées*, or *Concerts Besselièvre*, given

in summer in the open air, under the trees at the back of the Palais de l'Industrie, are well attended, and the music is good. Ladies alone not admitted. Performances daily from 8 to 11 p.m. (Frid. 8 to 12 p.m.), also Sundays from 2 to 5 p.m.; adm. 1 fr., Frid. 2 fr.

Besides the above regular concerts, others are given occasionally at the concert-rooms of *Herz*, Rue de la Victoire 38 and Rue Charvas 4; *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; and other places. See bills and newspaper advertisements. Lent is the principal season for concerts in Paris.

Open-air concerts are given in summer at the *Jardin d'Acclimation* (p. 168). A military band also plays frequently in the gardens of the Tuileries, the Palais-Royal, and the Luxembourg (p. 254).

Cafés Chantants. The music and singing at these establishments and at the '*spectacles-concerts*' is never of a high class, while the audience is of a very mixed character. The entertainments, however, are often amusing, and sometimes consist of vaudevilles, operettas, and farces. Smoking allowed. — The following may be mentioned: *Café des Ambassadeurs*, in the Champs-Élysées, the first on the right, before the circus is reached; the *Alcazar d'Été*, the second on the right; and the *Café de l'Horloge*, on the left. In winter: **Eldorado*, Boul. de Sébastopol, near the Boul. St. Denis; opposite to it, the *Scala*, with a handsome saloon, unroofed in summer; the *Alcazar d'Hiver*, Rue du Faubourg-Poissonnière 10; and many others in the boulevards and elsewhere. The alluring display of the words '*entrée libre*' outside the cafés-chantants is a ruse to attract the public, as each visitor is obliged to order refreshments (a '*consommation*'), which are generally of inferior quality, at a price of 1-3 fr., according to the reputation of the place. — The *Folies-Bergère*, Rue Richer 32 (Pl. B, 21; III), near the Boulevard Montmartre, a very popular resort, belongs to the same category. Visitors take seats where they please, or promenade in the galleries, while musical, dramatic, and conjuring performances are given on the stage. Smoking is allowed. Admission 2 fr.

Balls. The public masked balls given weekly during Lent (see announcements in newspapers and placards) are among the most striking and extravagant of the peculiar institutions of Paris. These '*bals masqués*' begin at midnight and last till dawn. The most important are those in the new Opera House (entrance for gentlemen 20, ladies 10 fr.; ladies in masks, gentlemen in masks or evening costume). Visitors with ladies had better take a box.

SALLES DE DANSE. The '*balls*', which take place all the year round at these public dancing-rooms, may be regarded as one of the specialties of Paris. Many of these entertainments, however, have for some years past been to a great extent '*got up*' for the benefit of strangers, numbers of the supposed visitors being hired as decoys by the lessee of the saloon. The rules of decorum are tolerably well

observed, as a 'sergent de ville' is posted in every hall. It need, however, hardly be said that ladies cannot attend these balls.

The *Jardin Mabille*, near the Rond-Point des Champs-Élysées, Avenue Montaigne 87-93 (Pl. R, 15; II), is the best known of these places of amusement, frequented by the more fashionable 'cocottes'. It is brilliantly illuminated and possesses an excellent orchestra. Dancing takes place here every evening. A small number of the dancers are invariably hired for the express purpose of amusing the unsophisticated stranger by their contortions. On Tuesdays, Thursdays, and Saturdays ('grandes fêtes de nuit avec éclairage à giorno') the admission is 5 fr.; on the other evenings 2 fr.

At the *Jardin Bullier*, or *Closerie des Lilas* (Pl. G, 19; p. 256), called *Prado* in winter, in the Carrefour de l'Observatoire, in the Quartier Latin, a famous establishment in its way, the dancing of the students and artisans with their 'étudiantes' and 'ouvrières' is generally of a wild and Bacchanalian character. Here the famous 'cancan' may be seen. Balls on Sun., Mon., and Thurs.; adm. 1 or 2 fr.

Weekly balls also take place on Saturday from midnight to 2 a.m. in the *Palace Theatre*, Rue Blanche, which may be called the Winter Mabille. Adm. 3 fr. On other evenings theatrical performances and concerts; adm. 1 fr.

The CHÂTEAU-ROUGE, Rue Clignancourt 42 and 44, Montmartre, is open for dancing throughout the year on Mon., Thurs., and Frid. (adm. 2 fr.). The TIVOLI-VAUXHALL, Rue de la Douane 12-16, and the ELYSÉE-MONTMARTRE, Boul. Rochechouart 80, are less pretentious (adm. 1 or 2 fr.).

The FÊTES CHAMPÊTRES held in summer at Asnières (p. 281), Bougival, and other villages near Paris, are also much frequented.

Horse Races (*Courses*) take place from February to November, under the patronage of the Jockey Club. The principal race-courses are at Auteuil (p. 166); Longchamp (p. 167), where the Grand Prix, the chief French race, is decided in May; Chantilly (p. 330); Vincennes (p. 208); La Marche (p. 282); Le Vésinet (p. 309); Enghien (p. 320); Maisons-Laffitte (p. 349); St. Ouen (p. 200); and Fontainebleau (p. 321). — Members of the English Jockey Club are admitted to all the privileges of the French Jockey Club (see below).

Boating is a favourite summer recreation of the youthful Parisian, the chief starting-points being Asnières (p. 281), Argenteuil (p. 308), and Bougival (p. 308) on the Seine, and Nogent (p. 210) on the Marne. The Société des Régates and the Cercle de la Voile hold regattas from time to time at the places mentioned, or on the Seine between Grenelle and Auteuil.

Skating is also much practised in Paris, the favourite resort being the artificial ponds in the Bois de Boulogne. There is a *Skating Club*, for which one of the ponds is reserved (see p. 168).

Clubs. The following are a few of the principal clubs of Paris, to most of which strangers are admitted during their stay on the introduction of a member: *Jockey Club*, Rue Scribe, 1bis; *Cercle des Champs-Élysées*, Rue Boissy d'Anglas 5; *Cercle de la Rue Royale*,

Place de la Concorde 4; *Cercle de l'Union*, Boulevard de la Madeleine 11; *Cercle Malesherbes*, Boul. Malesherbes 1; *Union Artistique (Cercle des Mirlitons)*, Place Vendôme 18; *Cercle Grammont St. Hubert*, Rue Halévy 16; *Cercle des Beaux-Arts*, *Cercle Franco-Américain*, Place de l'Opéra 4; *Sporting Club*, Place de l'Opéra 6 and Boul. des Capucines 8; *Cercle International*, Boul. des Capucines 6; *Cercle des Chemins de Fer*, Boul. des Italiens 29 and Rue de la Michodière 22; *Grand Cercle*, Boul. Montmartre 16; *Cercle du Commerce et de l'Industrie*, Boul. Poissonnière 14bis; *Cercle Agricole*, Boul. St. Germain 284; *Cercle de la Librairie*, Boul. St. Germain 117; *Yacht Club*, Boul. des Capucines 1bis; *Cercle des Eclaireurs*, Rue de la Paix 25; *Cercle Artistique et Littéraire*, Rue Volney 7; *Hunting Club*, Boul. Montmartre 21.

11. Shops and Bazaars.

Shops. With the exception of the houses in the aristocratic Faubourg St. Germain, there are few buildings in Paris which have not shops on the ground-floor. The most attractive are those in the Boulevards, especially towards the W. end, in the Palais-Royal, the Rue de la Paix, Avenue de l'Opéra, Rue du Quatre-Septembre, Rue de Richelieu, Rue Vivienne, and Rue de Rivoli.

A few of the best and most respectable of the innumerable and tempting 'magasins' of Paris are here enumerated. The prices are generally somewhat high, and not always fixed, especially when the purchaser is not thoroughly versed in French.

ALFÉNIDE, see Electro-plate.

'ARTICLES DE VOYAGE': **Bazar du Voyage*, Boul. des Capucines 17, and Place de l'Opéra 3, a very attractive shop; *Au Départ*, Avenue de l'Opéra 29; *Dock du Voyage*, same street 5; *Dock du Campement*, Boul. Poissonnière 14; and at the Bazaars.

BONNETS, LADIES': *Virot*, Rue de la Paix 12; *Mantel et Thérèse*, Rue Halévy 12; *Mme. Ode*, Rue du Quatre-Septembre 39. Straw hats: *Au Palmier*, corner of the Rues de Richelieu and du Quatre-Septembre.

BOOKSELLERS (reading-rooms, etc.), see p. 44.

BOOTMAKERS (*bottier, cordonnier*; boots and shoes, *chaussures*): *Roche*, Rue Vivienne 16; *Delail*, Passage Jouffroy 46; *Bacquart*, Passage Jouffroy 33; *Longueville*, Passage Jouffroy 44, 45. — For Ladies: *Pinet*, Rue de Paradis-Poissonnière 44; *Viault-Esté*, Rue de la Paix 17; *Jordan*, Place de la Madeleine 13; *Ferry*, Rue Scribe 11 and Rue Auber 2; *Chapelle*, Rue de Richelieu 85. — Ready-made boots and shoes may be procured in almost every street.

BRONZES (*bronzes d'art*): **Barbedienne*, Boul. Poissonnière 30; **Thibaut*, Avenue de l'Opéra 32; *Casse et Delpy*, Rue Debelleye 7; *Lévy*, Boul. Montmartre 5; *Susse Frères*, Place de la Bourse 31; *Giroux*, Boul. des Capucines 43; *Klein*, Boul. des Capucines 6; *Société Générale du Bronze Doublé*, Avenue de l'Opéra 28.

CARPETS: **Braquenié*, Rue Vivienne 16; *Chocqueel*, next door; *O. Sallandrouze*, Boul. Poissonnière 23.

CHEMISTS AND DRUGGISTS: *Pharmacie Normale*, Rue Drouot 19; *Favrot*, Rue de Richelieu 102; *Roux*, Rue Montmartre 141, and Rue Notre-Dame-des-Victoires 54; *Béral*, Rue de la Paix 14; *Hogg*, Rue Castiglione 2; *Swann*, Rue Castiglione 12; *Roberts & Co.* (*Shorthose*), Place Vendôme 23 (the last four are English).

CHINA, see Glass.

CHOCOLATE: *Compagnie Coloniale*, Aven. de l'Opéra 19; *Compagnie Française*, Boul. de Sébastopol 18; *Marquis*, Passage des Panoramas 57-59, and Rue Vivienne 44; *Masson*, Boul. de la Madeleine 9, Rue de Rivoli 91, and Rue du Louvre 8; *Suchard's*, *Ménier's*, *Lombart's*, *Devinck's*, and *Ibied's* chocolates are sold at many other shops.

CIGARS. The manufacture and sale of tobacco ('caporal ordinaire' and 'supérieur') and cigars is a monopoly of government. The shops, called *débîts de la régie*, are distinguished by their red lamps. The prices and quality are the same everywhere. Good imported cigars (30 c. each, and upwards) can only be purchased at the principal dépôt, Quai d'Orsay 63, and at the Grand-Hôtel. The home-made cigars usually smoked are the *Bordelais* at 5 c. each, *Étrangers* at 10 c., *Médianitos* at 20 c., *Régalias* at 25 c., and *Londrès* at 30 c.; there are also *Conchas* sold at 1 fr. 60 c. per packet of six, and *Londrès extra* at 2 fr. 10 c. per packet of six. Cigarettes 2-5 c. each. Good Oriental tobacco and cigarettes are to be had at Boul. des Italiens 32. Passers-by may avail themselves of the light burning in every tobacco-shop without making any purchase.

CLOTHING, see Tailors, Milliners, etc.

CONFECTIONERS, see pp. 19, 20.

CONFISEURS (comp. p. 20): **Boissier*, Boul. des Capucines 7; **Gouache*, Boul. de la Madeleine 17; **Siraudin*, Rue de la Paix 17; *Charbonnel*, Avenue de l'Opéra 34; *Bonnet*, Rue Vivienne 31; *Seugnot*, Rue du Bac 28. See also Preserved Fruits.

DELICACIES (preserved meats, etc.; *comestibles*): *Chevet*, Palais-Royal (see p. 13); *Corcelet*, Galerie de Valois, also at the Palais-Royal, 103, 104; *Potel & Chabot*, Boul. des Italiens 25 and Rue Vivienne 28; *Magasins du Grand Hôtel*, Boul. des Capucines; *Cuvillier*, Rue de la Paix 16 and Rue Boffrand 59; *Potin*, Boul. de Sébastopol 101, 103.

DRAPEY (linen, etc.): *May*, Boulevard des Italiens 14; *Grande Maison de Blanc*, Boul. des Capucines 6; *Chemiserie Spéciale*, Boul. Sébastopol 102; *A la Belle Jardinière* (see p. 43). Also in the Magasins de Nouveautés, etc. (see Haberdashery).

DRESSMAKERS, see Milliners.

DRUGGISTS, see Chemists.

ELECTRO-PLATE (*alfénide*): *Cristofle & Cie.*, Pavillon de Hanovre, corner of the Boul. des Italiens and the Rue Louis le Grand; dépôts of the same firm in numerous shops. Also other firms.

ENGRAVINGS (*estampes, gravures*): **Goupil & Cie.*, Boul. Montmartre 19, and Place de l'Opéra 2; *Hauteceur*, Boul. Montmartre 35; **Hauteceur* (Ancienne Maison Martinet), Rue de Rivoli 172, and Rue de Rohan 2; *Martinet*, Boul. des Capucines 12; *Dufour*, Rue d'Assas 51.

FANCY ARTICLES, see 'Articles de Voyage', Toy-shops, Bronzes, Leather; also Bazaars (p. 43).

GLASS (porcelain, etc.): *A l'Escalier de Cristal*, Rue Scribe 6, and Rue Auber 1; *Boutigny*, Boul. des Italiens 5 bis, and Passage des Princes; *Galerie Montpensier* 21 & 22 (Palais-Royal); *A la Ménagère*, bazaar, see p. 43.

GLOVERS (glove, *le gant*; kid glove, *gant de chevreau or de peau de chevreau*, or *de peau*): *Société Veuve Xavier Jouvin*, Boul. des Italiens 23, corner of the Rue de Choiseul; *Jouvin & Cie.*, Boul. des Italiens 6; *A la Petite Jeannette*, Boul. des Italiens 3 (English ties, hosiery, etc.); *A la Tour de Nesle*, same house; *Au Carnaval de Venise*, Boul. de la Madeleine 3 (English goods); *Persin*, Passage Jouffroy 32; *Au Roi d'Yvetot*, Pass. Jouffroy 31.

GOLDSMITHS AND JEWELLERS: very numerous and tempting, especially in the Rue de la Paix and the Palais-Royal. The genuineness of all gold and silver articles is guaranteed by the stamp of the Mint. — *Imitation Jewellery* is best obtained in the shops of the Palais-Royal.

HABERDASHERY ('Nouveautés', etc.). The *Grands Magasins des Nouveautés*, large establishments for the sale of all kinds of materials for ladies' dress, haberdashery, laces, etc., form a very important feature of modern Paris, and owing to the abundant choice of goods they offer, are gradually superseding the smaller shops. The largest of these establishments, containing an immense selection of goods, is the **Grands Magasins du Louvre*, on the ground-floor of the Hôtel du Louvre (p. 4), with reading and writing rooms, and a buffet where refreshments are dispensed gratis. Nearly as large is the **Au Bon Marché*, Rue du Bac 135 and 137, and Rue de Sèvres 18, 20, 22, and 24, rather distant from the centre of the town, and somewhat cheaper than the Magasins du Louvre. Of a similar character are: *A Pygmalion*, corner of the Rues St. Denis and de Rivoli, and Boul. de Sébastopol 9-13; *Au Petit St. Thomas*, Rue du Bac 27-35; *A la Ville de Paris*, Rue Montmartre 170; *Au Printemps*, at the corner of the Boul. Haussmann and the Rue de Provence; *A la Ville de Londres*, Rue du Faubourg-Montmartre 18; *Aux Trois Quartiers*, Boul. de la Madeleine 21 and 23; *Grands Magasins de la Paix*, Rue du Quatre-Septembre 23-29; *A la Ville de St. Denis*, Rue du Faubourg St. Denis 91-95. The prices affixed to articles in the windows and at the doors of these establishments are often no criterion of those charged within. — The Parisian fashionable world, in preference to these large houses, patronises smaller establishments where goods

of the best quality only are kept, such as *Chevreaux Aubertot*, Boul. Poissonnière 7, *Gagne-Petit*, Avenue de l'Opéra, *Jodon & Cie.* (*Au Sauvage*), Boul. des Italiens 34, etc.

HAIRDRESSERS in almost every street. — 'Taille de cheveux' from 30-50 c., 'coup de fer' (curling) 25-50 c., 'pour faire la barbe' 25 c., 'friction' (washing the hair) 50 c. — Two good 'coiffeurs' for ladies are *Philippe*, Rue Royale 15, and *Auguste*, Rue de la Paix 7.

HATTERS (*chapeliers*): *Delion*, Passage Jouffroy 21 and 23; *Berteil*, Rue du Quatre-Septembre 10, Rue de Richelieu 79, Boulevard St. Germain 134, and Rue de l'Ancienne Comédie 18; *Gibus* (inventor of the folding hat), Rue Vivienne 20; *Renard*, Rue Vivienne 24; *Pinaud & Amour*, Rue de Richelieu 89.

JEWELLERS, see Goldsmiths.

LEATHER WARES (*maroquinerie*): **Klein*, of Vienna, Boul. des Capucines 6, novelties of Paris and Vienna, bronzes and objects of art; **Giroux*, Boul. des Capucines 6. See also 'Articles de Voyage'.

MILLINERS AND DRESSMAKERS: *Worth*, Rue de la Paix 7; *Pingat*, Rue Louis le Grand 30; *Laferrière*, Rue Taitbout 28 (these three fashionable and expensive); *Husson*, Boul. des Capucines 39; *Hullot*, Rue de la Paix 2; *Deshais*, same street, 5; *Marguerite*, Rue Basse-du-Rempart 52; *Mme. Cavally*, Boul. des Capucines 8; *Mmes. Collet & Danzel*, Rue Louvois 10; *Compagnie Lyonnaise*, see Silk Mercers; the *Grands Magasins*, see p. 41.

MONEY CHANGERS (*changeurs*) are found in almost every part of Paris, particularly in the Palais-Royal, near the Exchange, the Boulevards, the Rue Vivienne, and the other streets frequented by strangers. The shop of *Ch. Monteaux*, Boul. Montmartre 15, is open the whole evening. It is advisable to know the current rate of exchange, as the rate demanded varies considerably at the different shops.

OPTICIANS (spectacles, *des lunettes*; opera-glass, *une lorgnette*, or *des jumelles*; eye-glasses, *un lorgnon* or *binocle*): *Chevalier*, Galerie de Valois 158 (Palais-Royal); *Bunoust*, Gal. de Valois 131; *Soleil*, Gal. Vivienne 21, 23; *Louchet*, Passage des Panoramas 44.

PERFUMERY: *Société Hygiénique*, Rue de Rivoli 55, Boul. de la Madeleine 19, and numerous branch depôts; *Piver*, Boulevard de Strasbourg 10; *Pinaud & Meyer*, Boulevard de Strasbourg 37; *Violet*, Boul. des Capucines 12; *Rimmel* (English), Boul. des Italiens 17; *Guerlain*, Rue de la Paix 15; *Botot*, Boul. des Italiens 18, and Rue St. Honoré 229; *Bully* (*vinaigre de toilette*), Rue Montorgueil 67; *Stephen & Lucca* (English), Avenue de l'Opéra 14.

PHOTOGRAPHERS: *Disdéri*, Boul. des Italiens 6; *Numa Blanc*, same boulevard, 29; *Mulnier*, same boulevard, 25; *Braun*, Boulevard des Capucines 3 and Avenue de l'Opéra 43; *Fontaine*, same boulevard 35; *Pierre-Petit*, Place Cadet 31; *Reutlinger*, Boulevard Montmartre 21; *Franck*, Rue Vivienne 18.

PORCELAIN, see Glass.

PRESERVED MEATS, see Delicacies.

PRESERVED FRUITS: (*fruits confits, chinois blonds, marrons glacés*, etc.): *Callu*, Rue St. Honoré 43; *Debrun*, Rue Montmartre 58; *Jourdain*, Rue de la Michodière 2, and Rue St. Augustin 28; *Seugnot*, Rue du Bac 28; and at most of the '*Confiseurs*' (p. 42). The usual price is 5 fr. per kilogramme.

SHAWLS, CASHMERE: *Compagnie des Indes*, Rue de Richelieu 80; *Normand & Chandon*, Rue de Richelieu 82.

SILK MERCERS: *Compagnie Lyonnaise*, Boulevard des Capucines 37; the *Grands Magasins des Nouveautés*, see p. 41.

TAILORS: *Dusautoy*, Boul. des Capucines 8; *Renard*, Boulevard des Italiens, 2; *Lejeune*, same boulevard, 8; *Blanc*, same boulevard, 12; *Janssens & Morlen*, same boul., 24 & 33; *Laurent-Richard*, same boul., 18; *Sordelli*, Avenue de l'Opéra 39; *Kerekhoff*, Galerie d'Orléans, Palais-Royal. — For children: *Vivier*, Boul. des Italiens 28; *Au Petit Prodige*, same boulevard, 38. — READY-MADE CLOTHING: **A la Belle Jardinière*, Rue du Pont-Neuf 2.

TOBACCO, see Cigars.

TOY SHOPS: *Au Nain Bleu*, Boul. des Capucines 27; *Guillon*, Passage Jouffroy 13 and 15; *Guillard*, Galerie Vivienne and Rue des Petits-Champs 4; *Simonne*, Rue de Rivoli 188, and Passage Delorme, near the Tuileries; *Au Paradis des Enfants*, Rue de Rivoli 156, and Rue du Louvre 1.

TRAVELLING REQUISITES, see 'Articles de Voyage'.

WINES AND LIQUEURS: *Société Œnophile*, Rue Montmartre 161, near the boulevard, with several agencies; *Compagnie des Grands Vins de Bourgogne*, Rue Royale 6; *Aux Caves de la Couronne*, Rue de la Paix 6, Boul. Malesherbes 44, Boul. Sébastopol 60, and Rue du Bac 86; *Caves du Grand Hôtel*, Boul. des Capucines; *Roederer & Cie.*, Rue Lafayette 44; *Moët & Chandon*, Place de l'Opéra 8; *Bordier Fils*, Avenue Montaigne 6; *Veuve Cliquot-Ponsardin*, Rue Taitbout 5. See also Delicacies, etc.

Those who desire to transmit purchases direct to their destination should procure the services of a goods-agent (see p. 30).

Bazaars. Establishments for the sale of fancy-articles, travelling requisites, toys, trimmings, small wares, etc., abound in Paris. The arrangements of the chief bazaars resemble those of the Grands Magasins des Nouveautés, mentioned at p. 41. The largest and most attractive are **A la Ménagère*, Boul. Bonne-Nouvelle 20; the *Bazar de l'Industrie*, Boul. Poissonnière 27; and the *Galerie Orientale*, Boul. Montmartre 12, to the left of the Passage Jouffroy. The *Bazar de l'Hôtel de Ville*, Rue de Rivoli 54, adjoining the Hôtel de Ville, and the *Bazar de la Rue d'Amsterdam*, to the right of the Gare St. Lazare, are two of the best of the small bazaars for the sale of cheap articles. They afford a pleasant lounge in wet weather, being open to the public, and many of their wares are really good and cheap.

12. Booksellers, Reading Rooms, Newspapers.

Booksellers. *Galignani's Library*, Rue de Rivoli 224, an old establishment with a large assortment of English and American books. *Galignani's Messenger*, the well-known English paper, is published here. This daily journal (single paper 40 c., per week 2½ fr.), which has been in existence for 60 years, contains an excellent summary of political and commercial news, the latest information from England, the United States, and the whole of the continent, and a list of the principal sights and amusements of Paris. It gives a daily list of American visitors in Paris, and another on Fridays of English and American visitors to the chief cities of Europe. The English and American places of worship (p. 47) are enumerated every Saturday. — *The Parisian* is an American journal of a similar kind, published every Thursday (price 30 c.).

Truchy, Boulevard des Italiens 26; *Nilsson*, Rue de Rivoli 212, English books. — *Vieweg*, Rue de Richelieu 67; *C. Klincksieck*, Rue de Lille 11; *Ollendorff*, Rue de Richelieu 28, bis; *Ghio*, Palais-Royal, Galerie d'Orléans 1-9; these chiefly for French and German literature. — *Haar & Steinert*, Rue Jacob 9, best shop for German books. — *Librairie Nouvelle* (Lévy), Boul. des Italiens 15; *Librairie Moderne*, Boul. Montmartre 17; *Marpon et Flammarion*, Boul. des Italiens 10 and Boul. St. Martin 3; *Arnaud & Labat*, Palais-Royal. Rare books: *Fontaine*, Passage des Panoramas 35; *E. Caen*, same passage 55; *Bachelin Deflorenne*, Boul. des Capucines 10. For the addresses of other 'libraires-éditeurs', consult the Directory of Paris (p. 52). — The famous house of *Hachette & Cie.* is in the Boul. St. Germain (No. 79).

Reading Rooms. Reading-room of the *New York Herald*, Avenue de l'Opéra 49, in the Splendide Hôtel (adm. 25 c. per day), well supplied with American, English, and French newspapers, and frequented by ladies. — *Salon Littéraire*, in the Passage de l'Opéra (N. side of the Boul. des Italiens), Galerie du Baromètre 11 and 13, French, German, and English newspapers; adm. 25 c., per week 2 fr., fortnight 3½ fr., month 6 fr.; open 9 a.m. to 11 p.m. — *Cabinet Littéraire*, Passage Jouffroy, Boul. Montmartre 13, a rendezvous of foreign newspaper correspondents. — *Salons Littéraires*, Passage Jouffroy 26. — *Salon Littéraire National*, Rue Méhul 1, near the Théâtre Italien. — On the left bank of the Seine: Rue Casimir Delavigne 10, near the Odéon; Rue de la Sorbonne 6.

These reading-rooms are convenient places for letter-writing. Materials for the purpose may also be procured at any of the cafés.

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', which was founded in 1631. No fewer than 150 new journals appeared in 1789, 140 in 1790, and 85 in 1791, but most of these were suppressed at various times by government, Napoleon finally leaving only thirteen in existence. On the restoration of the

monarchy about 150 newspapers and periodicals were published, but only eight of these concerned themselves with political matters. Since then the number has been constantly on the increase, and now amounts to 1250. The political papers number about 70, and are sold in the streets or at the 'kiosques' in the Boulevards (p. 59).

The larger papers cost 10, 15, or 20 c., the smaller 5 c. — *Galignani's Messenger* and the *Parisian*, see p. 44.

MORNING PAPERS. Republican: *Le Journal des Débats*; *La République Française* (organ of Gambetta); *Le Siècle*; *Le XIXe Siècle*; *L'Événement*; *Le Voltaire*; *Le Parlement*; *Le Rappel*; *La Justice*; *Le Mot d'Ordre*; *L'Intransigeant* (edited by Rochefort); *Le Petit Journal* (circulation of 600,000); *La Petite République*; *La Lanterne*; *La Paix*; *Le Petit National*. — Legitimist and Orleanist: *Le Soleil*; *Le Petit Moniteur*; *La Petite Presse*. — Bonapartist: *Le Gaulois*; *Le Paris-Journal*. — Unclassified: *Le Figaro*; *Le Constitutionnel*; *Journal Officiel*.

EVENING PAPERS. Republican: *La France*; *Le Temps*; *Le National*; *Le Gil Blas* (the Republican 'Figaro'); *Le Soir*; *Le Télégraphe*; *Le Courrier du Soir*. — Legitimist and Orleanist: *L'Union* (the official organ of the Legitimists); *La Gazette de France* (Legit.); *La Défense Sociale*; *L'Univers* (Ultramontane); *Le Monde* (clerical); *Le Français* (Orleanist); *La Civilisation*; *Le Moniteur Universel* (Orl.). — Bonapartist: *L'Ordre*; *La Patrie*; *Le Pays*. — Unclassified: *La Liberté*; *L'Estafette*.

REVIEWS AND PERIODICALS: *La Revue des Deux Mondes*; *Le Correspondant*; *La Revue Britannique*.

ILLUSTRATED JOURNALS: *L'Illustration*; *L'Univers Illustré*; *Le Monde Illustré*; *Le Journal Amusant*; *Le Journal pour Rire*; *Le Charivari*; *La Vie Parisienne*.

English, German, and other Foreign Journals are sold in the kiosques near the Grand-Hôtel and in some others on the principal boulevards.

Strangers desiring to learn French or other languages will find ample facilities at the *Association Internationale des Professeurs*, where a course of three lessons per week costs 10-15 fr. a month. Private lessons are also given. The headquarters of the association are at Rue Royale 7, and it has eight branch-establishments in different parts of Paris.

13. Baths, Physicians, Maisons de Santé.

Baths. WARM BATHS in the floating establishments on the Seine, and in many others in different parts of the town. Charge from 50 c. to 1 fr., an additional charge being made for towels. **De la Samaritaine*, below the Pont-Neuf, right bank (Pl. R, 20; III); *des Tuileries*, near the Pont-Royal, same side; *Rivoli*, Rue de Rivoli 202; *Feydeau*, Rue des Colonnes 3, near the Exchange; *Ste. Anne*, Passage Choiseul 58, and Rue Ste. Anne 63; *de Jouvence*, Boul. Poissonnière 30 (Hôtel Beau-Séjour); *de la Chaussée d'Antin*, Chaussée d'Antin 46; *Chantieraine*, Rue de la Victoire 46 and Rue de Châteaudun 39; *St. Sulpice*, in the place of that name, 12; *Racine*, Rue Racine 5; *Taranne*, Boul. St. Germain 182.

TURKISH, VAPOUR, and other baths: **Le Hammam*, Rue des Mathurins 18, corner of the Rue Auber (entrance for ladies, Boul. Haussmann 47), very handsomely fitted up (Turkish bath 5 fr.); **Hammam Monge*, Rue Cardinal Lemoine 63, on the left bank (bath 1½-2½ fr.); *Bains Vivienne*, Rue Vivienne 15; *Bains*

de Mer et de Seine de la Frégate, below the Pont-Royal, on the left bank; *Goffinon*, Boulevard de Strasbourg 85.

COLD BATHS in the Seine: **Deligny*, Quai d'Orsay, near the Place de la Concorde (Pl. R., 14, 15; II), admirably fitted up, more than 325 ft. long, with 350 separate baths; *du Pont-Royal* (entered from the Quai Voltaire); **Henri IV.* (entrance near the statue on the Pont-Neuf); *Petit*, Quai de Béthune (Ile St. Louis; Pl. R., 22; V), recommended to ladies also; *Bains des Fleurs*, Quai de la Mégisserie, to the right of the Pont-Neuf, for ladies also.

The usual charges at these cold baths are: admission 40-60, swimming-drawers and towel 25, cabinet for undressing 10 c., in addition to which the 'garçon' expects a fee of 10 c. — It should be observed that one-half of each bath is generally very shallow, being intended for non-swimmers, while the other half is often not more than 6-9 ft. in depth. Divers should therefore use great caution.

Physicians. Should the traveller require medical advice during his stay in Paris, he should obtain from his landlord the name of one of the most eminent practitioners in the neighbourhood of his hotel or lodgings. Information may also be obtained at the English and other chemists' shops (p. 40), or at *Galignani's* (p. 44). As changes of address are not infrequent, the '*Bottin*', or Directory, may also be consulted. Usual fee from 10 to 20 fr. per visit or consultation. The following may be mentioned: —

Dr. Bishop, Rue la Boétie 114; *Dr. Boggs*, Rue St. Honoré 362; *Dr. Chapman*, Rue de Rivoli 212; *Sir John Cormack*, Rue St. Honoré 364; *Dr. Herbert*, Rue de Miroménil 21 (the last two are physicians of the Hertford Hospital, p. 47); *Dr. Dreyer-Dufer*, Rue Richer 52; *Dr. James*, Rue Cambon 51; *Dr. Loughnan*, Rue de Berri 38; *Dr. MacCarthy*, Boul. Malesherbes 17; *Dr. Macgavin*, Rue des Saussaies 10; *Drs. Sims and Pratt* (Americans), Place Vendôme 12; *Dr. Smith*, Rue St. Florentin 11; *Dr. Warren* (American), Rue Caumartin 15.

OCULISTS: *Dr. Loubrieu*, Rue de Rivoli 50; *Dr. Meyer*, Boul. Haussmann 73; *Dr. Sichel*, Quai Voltaire, 25; *Dr. de Wecker*, Avenue d'Antin 7.

DENTISTS: *Adler*, Rue Meyerbeer 4, near the Opera; *Aubert*, Rue St. Honoré 279; *Cumming*, Rue Royale 12; *Hy. Didsbury*, Rue Meyerbeer 3; *J. Didsbury*, Rue de la Paix 10; *Dugit*, Rue du 29 Juillet 6; *Dorigny*, Passage Véro-Dodat 33; *Duchesne fils*, Rue Lafayette 45; *J. Evans*, Avenue de l'Opéra 19; *George*, Rue de Rivoli 224; *Luis & Clarke*, Boul. des Italiens 25; *Neech*, Rue Basse-du-Rempart 64; *Stevens* (American), Rue Cambon 42; *Reinwillier*, Boul. des Italiens 11; *Rogers*, Rue St. Honoré 270; *Rossi-Hartwick*, Rue St. Honoré 390; *Seymour*, Rue Castiglione 10; *Warde*, Boul. Montmartre 2; *Weber*, Rue Duphot 25, and Boul. de la Madeleine 25.

CHEMISTS AND DRUGGISTS, see p. 40.

Hospitals. Maisons de Santé. In case of a serious or tedious illness, the patient cannot do better than take up his quarters at one of the regular sanitary establishments. There are many well-con-

ducted houses of the kind in Paris and the environs, where patients are received at from 150 to 1000 fr. per month, including board and lodging, medical attendance, baths, etc., and where drawing-rooms, billiard-tables, gardens, etc., as well as good tables d'hôte, are provided for convalescents. The following may be recommended: — *Maison Municipale de Santé* (Dubois), Rue du Faubourg St. Denis 200 (terms 4-15 fr. per day, everything included); *Etablissements Hydrothérapique d'Auteuil*, Rue Boileau 12; *de Passy*, Rue Franklin 22; *de Paris*, Rue de la Chaussée d'Antin 49; *Villa des Dames*, Rue Notre-Dame-des-Champs 77, near the Luxembourg.

The *HERTFORD BRITISH HOSPITAL, or *Hospice Wallace*, is a large Gothic edifice in the Rue de Villiers, at Levallois-Perret, near Neuilly, built and maintained by Sir Richard Wallace. It has accommodation for between thirty and forty patients, and is surrounded by a large garden.

14. Divine Service.

English Churches. For the latest information, visitors are recommended to consult the *Stranger's Diary* of the Saturday number of *Galignani's Messenger* (p. 44). At present the hours of service are as follows: —

CHURCH OF ENGLAND: — *English Church*, Rue d'Aguesseau 5, Faubourg St. Honoré, near the English Embassy; services at 11.30, 3.30, and 8. — *Church of England* (Old Embassy Chapel), Avenue Marbeuf 10, Champs Elysées; services at 8, 11, 4, and 8. — *Christ Church*, Boul. Eugène 33 and Boul. Bineau 49, Neuilly; service at 10.30 a.m.

ENGLISH CONGREGATIONAL CHAPEL, Rue Royale 23; services at 11.30 and 7.30.

ENGLISH ROMAN CATHOLIC CHURCH: *Eglise St. Joseph*, 50 Avenue Hoche or de la Reine Hortense, mass at 7, 8, 9, and 10, on Sundays; sermons at 10 and 3.

AMERICAN CHAPEL, Rue de Berry 21; services at 11, and 3.30. — *American Episcopal Church*, Rue Bayard 17; services at 9, 11, and 4. — *Church of the Holy Trinity*, Avenue d'Alma (now building).

CHURCH OF SCOTLAND: *Chapel of the Oratoire*, Rue de Rivoli 162; services at 11 and 3.

FREE CHURCH OF SCOTLAND: *Eglise Evangélique de l'Etoile*, Avenue de la Grande Armée 45; service at 10.

WESLEYAN METHODIST CHURCH: Rue Roquépine 4, adjoining No. 41 Boulevard Malesherbes, near the Madeleine. Service on Sundays at 11.30 a.m. and 7.30 p.m., on Wednesdays at 7.30 p.m. — Also at Asnières, near the railway-station.

BAPTIST CHAPEL: Rue de Lille 48; service at 11.30.

French Protestant Churches (Temples Protestants). **CALVINIST:** *L'Oratoire*, Rue St. Honoré 147; service in French at noon, in

English at 2 p.m. — *Ste. Marie*, Rue St. Antoine 216, near the Bastille; service at noon. — *Pentemont*, Rue de Grenelle St. Germain 106 (noon). — *St. Esprit*, Rue Roquépine 5 (noon).

LUTHERAN (*Confession d'Augsbourg*): *Temple des Billettes*, Rue des Billettes 18, to the N. of the Hôtel de Ville; service at 12 in French, at 2 in German. — *Temple de la Rédemption*, Rue Chauchat 16; service in German at 10, in French at 12.

FREE (*Libres*): *Eglise Taitbout*, Rue de Province 42; service at 12. — *Eglise du Nord*, Rue des Petits-Hôtels 17; service at 12. — *Chapelle St. Honoré*, Rue Royale 23; services at 10 and 3. — *Eglise de l'Etoile*, Avenue de la Grande Armée; service in English at 10, in French at 4.

Synagogues: Rue Notre-Dame-de-Nazareth 15; Rue de la Victoire 44 (a handsome edifice); Rue des Tournelles 21, near the Place des Vosges; Rue Buffault 28 (Portuguese).

15. Embassies. Ministerial Offices.

Embassies. The following are the present addresses, but a change of residence sometimes takes place: —

Austria, Rue de Las Cases 7 and 9 (office-hours 1-3 o'clock). —

Consulate, Rothschild's, Rue Laffitte 21.

Belgium, Rue du Faubourg St. Honoré 153 (12-2).

Brazil, Rue de Téhéran 13 and 17 (12-2).

Denmark, Rue de Courcelles 29 (1-3). — Consulate, Rue d'Hauteville 53.

Germany, Rue de Lille 78 (12-1½).

Great Britain, Rue du Faubourg St. Honoré 39 (11-3).

Greece, Avenue de Messine 14 & 17. — Consulate, Rue Taitbout 20.

Italy, Rue St. Dominique 53 (1-3). — Consulate, Rue de Lisbonne 66.

Netherlands, Avenue Bosquet 2 (1-3).

Russia, Rue de Grenelle 79 (12-2).

Spain, Quai d'Orsay 25 (1-4).

Sweden and Norway, Avenue Montaigne 29 (12-2). — Consulate, Rue Scribe 2.

Switzerland, Rue Blanche 3 (10-3).

United States of N. America, Rue de Chaillot 95 (10-3). — Consulate, Rue Scribe 3.

Turkey, Rue Laffitte 17 (1-4).

Ministerial Offices. *Affaires Etrangères*, Rue de l'Université 130. *Agriculture et Commerce*, Boulevard St. Germain 244 and Rue de Varennes 76 & 78.

Finances, at the Louvre, Rue de Rivoli.

Guerre, Rue St. Dominique 10 & 14.

Instruction Publique et Beaux-Arts, Rue de Grenelle 110.

Intérieur et Cultes, Place Beauveau; Rue de Grenelle 99-103; Rue de Varennes 78, bis.

Justice, Place Vendôme 11 and 13; office at the back, Rue Cambon

36. The Bureau des Législations is open daily, 12-2.

Marine et Colonies, Rue Royale 2.

Postes et Télégraphiques, Rue de Grenelle 103.

Travaux Publics, Rue de Grenelle 244 & 248.

Some of these offices are open to the public, but the hours of admission are frequently changed.

16. Topography. Preliminary Drive.

Nothing is better fitted to make the traveller feel at home in the labyrinths of a great city like Paris, than a good general idea of its topography, derived from a careful description, the study of a good plan, and a preliminary drive through the principal streets. In this section an endeavour is made to supply such a description, and to indicate a suitable course for such a drive, while for all other needful information the reader is referred to the plans at the end of the Handbook. Paris is situated in 48° 50' N. lat., and 2° 20' E. long., and lies on the river *Seine*, which flows through it from S.E. to S.W., forming a bold curve towards the N. The city occupies a basin of tertiary formation, the borders of which are about 100-130 ft. above the level of the river and 215 ft. above that of the sea. The most elevated points in or adjoining the city are the heights of *Charonne*, *Ménilmontant*, *Belleville*, *la Villette*, and *Montmartre* on the right bank of the Seine, and those of *la Maison Blanche*, the *Butte-aux-Cailles*, and *Ste. Geneviève* on the left.

The length of the part of the Seine within the city is about 7 M. It contains two islands of considerable size, the *Ile St. Louis* and the *Ile de la Cité*, each formed by the union of several islets.

Paris is thus naturally divided into three parts; the quarters on the right bank, the Cité with the island of St. Louis, and the quarters on the left bank. The old distinctions between Old Paris, the Faubourgs, and the Communes Annexées have entirely disappeared amid the great transformations of the past thirty years, during which many of the ancient streets have been destroyed, the main arteries of traffic prolonged to the fortifications, and the whole area covered with large and handsome edifices. The only sensible difference between the various districts now consists in the greater traffic observable in the central quarters. A glance at the Plan will show the limits of OLD PARIS, bounded by the first circle of boulevards, the so-called *Grands - Boulevards* (p. 57). It should be noted, however, that on the left bank the old city of Paris extended as far as the boulevards to the S. of the garden of the Luxembourg. Outside the Great Boulevards lie the OLD FAUBOURGS or suburbs, the names of which are still preserved in those of the chief streets radiating from the centre of the city, and extending to the *Outer Boulevards* (*Boulevards Extérieurs*, p. 58). The Faubourgs them-

selves are generally named after the corresponding district of the old town. The most important on the right bank, named from E. to W., are the *Faubourgs St. Antoine, du Temple, St. Martin, St. Denis, Poissonnière, Montmartre*, and *St. Honoré*. Those on the left bank are less known, with the exception of the *Faubourg St. Germain*, which from an early period formed part of the old city. The *Faubourgs* of *St. Antoine* and the *Temple* are the headquarters of the manufacturers of furniture, the makers of the various fancy-articles classed together as 'articles de Paris', and of numerous other industries. The *Faubourgs* of *St. Martin, St. Denis*, and *Poissonnière* are rather commercial than industrial, and form the centre of the wholesale and export trade of the great capital. The streets near the centre of the town, however, particularly the Great Boulevards, contain many of the finest retail shops in Paris. The *Faubourg-Montmartre* and the quarters of the Exchange, the *Palais-Royal*, and the *Opéra* are the financial quarters of the town, and also contain nearly all that is necessary for the comfort and entertainment of visitors to Paris. The *Faubourg St. Honoré* and the *Champs-Élysées* are occupied by the mansions of the aristocracy of wealth, while the *Faubourg St. Germain* is more or less sacred to the aristocracy of blood, and contains most of the embassies and ministerial offices. The *Quartier Latin*, which adjoins the *Faubourg St. Germain* on the E., is the seat of the university and of many of the scientific institutions of Paris (hence the name). It also contains several of the chief libraries.

The principal COMMUNES ANNEXÉES, or outlying districts within the fortifications, but not incorporated with the city till 1861, are the following, enumerated from E. to W.: *Bercy*, carrying on an extensive wine and export trade; *Charonne, Ménilmontant, Belleville, La Chapelle*, and *Montmartre*, the principal quarters of the working classes and the seat of the largest work-shops; *Les Batignolles*, with the studios of numerous artists and many handsome private houses (on the side next the Park of Monceau); *Passy* and *Auteuil*, with their villas; *Grenelle, Vaugirard, Montrouge*, etc., inhabited by persons of moderate means, small shopkeepers, and artisans, and containing numerous large market-gardens.

For administrative purposes Paris is divided into twenty ARRONDISSEMENTS, separated from each other by the principal arteries of traffic: 1. *Louvre*; 2. *Bourse*; 3. *Temple*; 4. *Hôtel de Ville*; 5. *Panthéon*; 6. *Luxembourg*; 7. *Palais-Bourbon*; 8. *Elysée*; 9. *Opéra*; 10. *Enclos St. Laurent* (between the Rue du Faubourg-Poissonnière and the Rue du Faubourg du Temple); 11. *Popincourt* (extending from the Faubourg du Temple to the Faubourg St. Antoine); 12. *Reuilly* (between the Faubourg St. Antoine and the Seine); 13. *Les Gobelins*; 14. *Observatoire*; 15. *Vaugirard*; 16. *Passy*; 17. *Les Batignolles*; 18. *Montmartre*; 19. *Les Buttes-Chaumont*; 20. *Ménilmontant*.

The general appearance of Paris is more uniform than that of most other towns of its size, partly owing to the mixture of classes resulting from the Great Revolution, but principally on account of the vast schemes of improvement carried out in our own days.

The stranger is almost invariably struck by the imposing effect produced by the city as a whole, and by the width, straightness, and admirable condition of the principal streets. Picturesqueness has doubtless been greatly sacrificed in the wholesale removal of the older buildings, but the superior convenience and utility of those spacious thoroughfares is easily appreciated; and the amount of traffic in them proves that their construction was a matter of almost absolute necessity. Most of them, built at the same period and often as a mere building speculation, exhibit an almost wearisome uniformity of style, but in those at a distance from the central quarters considerable variety of taste is often shown.

The central quarters of the city are remarkably bustling and animated, but owing to the ample breadth of the new streets and boulevards and the fact that many of them are paved with asphalté, Paris is a far less noisy place than many other large cities. Its comparative tranquillity, however, is often rudely interrupted by the discordant cries of the itinerant hawkers of wares of every kind who thrust themselves on our attention. Among these are the old clothes' men, the vendors of various kinds of comestibles, the crockery-menders, the 'fontaniers' (who clean and repair filters, etc.), the dog-barbers, and the sellers of special editions of the newspapers. As a rule, however, they are clean and tidy in their dress, polite in manner, self-respecting, and devoid of the squalor and ruffianism which too often characterise their class. A certain degree of historical interest, moreover, attaches to them, as they not unfrequently claim to have plied their vociferous trades ever since the middle ages. Their pronunciation will of course often puzzle the uninitiated. On the long vowels and the letter *r* they usually lay prodigious stress, while the short vowels are either pronounced in a very light and airy fashion or altogether omitted. Another characteristic, though modern, feature in the street-noises of Paris consists of the hoarse blasts of the horns of the tramway-cars.

As a rule the Parisian may be said to invite and deserve the confidence of travellers. Accustomed by long usage to their presence, he is skilful in catering for their wants, and recommends himself to them by his politeness and complaisance. In return the traveller in France should accustom himself to the inevitable '*s'il vous plaît*', when ordering refreshments at a café or restaurant, or making any request. It is also customary to address persons even of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and public resort, are always ready to give information when civilly questioned. The Parisian police

are so efficient and well-organised, that street-robberies are less frequent in Paris than in most other large towns. Let the traveller, however, beware of pickpockets, who are as adroit as the police are vigilant, and are particularly apt to victimise strangers. About 300 persons are arrested nightly at Paris, while the number in London is three or four times greater.

The Parisian directory, published annually, and familiarly known as the '*Bottin*', which may be consulted at the principal hotels and cafés and also (for a fee of 10-15 c.) at various book-shops, will often be found useful by those who make a prolonged stay at Paris. It consists of two huge volumes, one of which contains a list of the streets and their inhabitants, while the other gives the addresses of the most important persons in the provinces, and even of a number of persons in foreign countries.

The visitor who is much pressed for time may obtain a good idea of the general appearance of Paris by ascending to the summit of one of the loftiest edifices, such as the Tour St. Jacques (p. 87), one of the towers of Notre-Dame (p. 220), or the Pantheon (p. 233). Much more satisfactory, however, than this is a drive on the top of an omnibus or tramway-car, or in an open cab, through the principal streets. If a cab is hired it should be engaged *à l'heure*, and the driver desired to take the following route.

CAB DRIVE. The *Nouvel-Opéra* or *Palais-Royal* (p. 82) is chosen as a convenient starting-point. Thence through the Avenue de l'Opéra or through the Rue de Rivoli (p. 79) to the Place de la Concorde (p. 75), the Champs-Élysées (p. 160), Palais de l'Industrie (p. 161), Arc de l'Etoile (p. 163), down to the Pont de l'Alma (p. 277), and across it to the Champ-de-Mars (p. 275) and Hôtel des Invalides (p. 269); Rue de Grenelle, Ste. Clotilde (p. 268), Boulevard St. Germain as far as St. Germain-des-Prés (p. 245), Rue Bonaparte to St. Sulpice (p. 247), and on to the Palais du Luxembourg (p. 248) and the Odéon (p. 254); the Rue de Médicis, at the end of which is the Rue Soufflot leading to the Panthéon (p. 233). Thence down the Boulevard St. Michel (p. 222), passing the Sorbonne (p. 232) and Hôtel de Cluny (p. 224) on the right, and the Fontaine St. Michel (p. 222) on the left; next traverse the Boulevard du Palais and the 'Cité', where Notre-Dame (p. 217) is observed on the right, at some distance, and the Palais de Justice (p. 212) on the left, beyond which we regain the right bank of the Seine in the Place du Châtelet (p. 88). Lastly turn to the right through the Rue de Rivoli, passing the Tour St. Jacques (panorama from the summit, see p. 87) and the Hôtel de Ville (p. 89), now in process of reconstruction; follow the Rue St. Antoine to the Place de la Bastille (p. 59) and the July Column (p. 61), and then traverse the old or 'grands' Boulevards (see p. 57) to the Madeleine (p. 73).

The drive will occupy about 3 hrs. and (according to the

vehicle) cost 5-10 fr., including 1 fr. gratuity; or it may be shortened a little if the cab be dismissed at the Colonne de Juillet, or at the Place de la République (p. 63), thus omitting those parts of the old Boulevards which will be seen in the course of subsequent walks. Or, on leaving the cab, the traveller may at once complete his general survey of the city by walking along the old Boulevards to the Madeleine.

OMNIBUS DRIVE. Gentlemen may explore the city by taking a similar excursion on the outside of an omnibus or tramway car, which will occupy nearly double the time, but costs about 90 c. only. The route appears a little complicated, but will be easily traced with the aid of the map and list of omnibus lines (see Appx.). Take an omnibus from the Madeleine (p. 73) to the Bastille, line *E*, without 'correspondance' (15 c.), as far as the office at the beginning of the Boulevard Bourdon, at the Place de la Bastille (p. 59); thence take a tramway-car (coming from Vincennes) on the N. of the Canal Gare de l'Arsenal, to the right of the omnibus halting-place (15 c.); alight at the Louvre office (p. 94), and turn to the right along the Rue du Louvre to its intersection with the Rue de Rivoli; hence proceed by an omnibus of line *C* as far as the Arc de Triomphe de l'Etoile (p. 163). Here alight, and return by the same line to the Place de la Concorde (p. 75), without correspondance. Walk down to the quay and take line *AF* to the Panthéon (p. 233), without correspondance. Walk thence by the Boulevard St. Michel to the Jardin du Luxembourg (p. 254) and the Odéon (p. 254). Here take the Odéon-Clichy line *H* as far as the Palais-Royal (p. 82); or, better still, walk (in about 10 min.) from the Odéon by the Rue Racine to the Boulevard St. Michel, and take there a tramway of the *Montrouge and Gare de l'Est* line. Proceeding thence along the old Boulevards we may either alight at the N. end of the Boulevard de Sébastopol, or follow the Boulevard de Strasbourg to the Gare de l'Est.

Instead of returning from the Arc de Triomphe to the Place de la Concorde, we may take a car of the *Tramway Place de l'Etoile and Gare Montparnasse* to beyond the Pont de l'Alma, and thence proceed by a car of the *Tramway Pont de l'Alma and Bastille*, along the Seine and past the Hôtel des Invalides, and then through the Boulevard St. Germain to Square Cluny. Here we alight and walk in a few minutes to the Rue Soufflot and the Pantheon, whence the route may be continued as above.

Having thus acquired a general idea of the external appearance and topography of the city, the traveller may then proceed at his leisure to explore it in detail.

17. Distribution of Time.

A stay of a fortnight or three weeks in Paris may suffice to convey to the visitor a superficial idea of the innumerable attractions which the city offers, but a residence of several months would be requisite to enable him satisfactorily to explore its vast treasures of art and industry. The following plan, topographically arranged, will aid him in regulating his movements and economising his time. The routes in the Handbook are arranged as far as possible so as to avoid loss of time and unnecessary detours, but they may easily be resolved into new combinations or made in a reverse direction, as the convenience or pleasure of the sight-seer may dictate. Fine days should be spent in visiting the parks, gardens, and environs. Excursions to the country around Paris, in particular, should not be postponed to the end of one's sojourn, as otherwise the setting in of bad weather may preclude a visit to the many beautiful spots in the neighbourhood. Rainy days should be devoted to the galleries and museums.

1st Day. Preparatory drive (p. 52). Walk in the *Boulevards Montmartre (p. 66), des Italiens (p. 67), and des Capucines (p. 68). *Opera (p. 69). *Vendôme Column (p. 79). *Madeleine (p. 73). Walk by the Rue de Rivoli to the *Palais-Royal (p. 82).

2nd Day. *Palace and **Galleries of the Louvre (p. 94). *Place du Carrousel (p. 155). Palace (p. 155) and *Garden of the Tuileries (p. 158). *Place de la Concorde (p. 75).

3rd Day. *St. Germain l'Auxerrois (p. 85). Second visit to the Louvre. — *Champs-Élysées (p. 160). Panorama (p. 162). *Arc de Triomphe de l'Étoile (p. 163). *Bois de Boulogne (p. 165).

4th Day. *Notre-Dame (p. 217). Palais de Justice and *Sainte Chapelle (p. 214). *Tour St. Jacques (p. 87). Musée Carnavalet (p. 205). *Colonne de Juillet (p. 61). Return by the Boulevards.

5th Day. *Halles Centrales (p. 172). St. Eustache (p. 172). St. Merri (p. 89). Musée des Archives (p. 203). *Conservatoire des Arts et Métiers (p. 174). Parc de Monceaux (p. 200).

6th Day. *Palace, *Gallery, and Garden of the Luxembourg (pp. 248, 250, 254). Val de Grâce (p. 238). *Panthéon (p. 233). St. Etienne du Mont (p. 237).

7th Day. The Sorbonne (p. 232). Musée de Cluny (p. 225). Thermes (p. 231). St. Sulpice (p. 247). St. Germain-des-Prés (p. 245).

8th Day. Chambre des Députés (p. 266). Ste. Clotilde (p. 268). Hôtel des Invalides (p. 269). Musée d'Artillerie (p. 270). *Napoleon's Tomb (p. 273). Ecole Militaire, Champ-de-Mars, and Trocadéro (p. 275 and follg.) Return by steamer (p. 24).

9th Day. Chapelle Expiatoire (p. 202). St. Augustin (p. 201). La Trinité (p. 197). Notre-Dame-de-Lorette (p. 192). *St. Vincent-de-Paul (p. 193). *Buttes Chaumont (p. 195).

Table showing the Days and Hours of Admission to the principal Museums, etc., of Paris.

Museums, Picture Galleries, etc.	See page	Sun. and holid.	Mon.	Tues.	Wed.	Thurs.	Frid.	Sat.	Observ.
<i>Archives Nationales</i> . . .	203	12-3	—	—	—	12-3+	—	—	+1
<i>Arts & Métiers (Cons. des)</i> . . .	174	10-4	10-4+	10-4	10-4+	10-4	10-4+	10-4+	+2
<i>Beaux-Arts (Ecole des)</i> . . .	242	—	10-4	10-4	10-4	10-4	10-4	10-3	+3
<i>Biblioth. Nation. Exhib.</i> . . .	186	—	—	10-4	—	—	—	—	—
<i>Blind Institution</i> . . .	274	—	—	—	1-5	—	—	—	—
<i>Bourse</i>	66	—	12-3	12-3	12-3	12-3	12-3	12-3	—
<i>Chambre des Députés</i> . . .	266	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	5
<i>Deaf and Dumb Instit.</i> . . .	238	—	—	—	—	—	2-4	2-4	1
<i>Fontainebleau (Pal. de)</i> . . .	322	11-4	11-4	11-4	11-4	11-4	11-4	11-4	—
<i>Gobelins (Manuf. des)</i> . . .	263	—	—	—	1-3	—	1-3	1-3	—
<i>Hospitals</i>	—	1-3	—	—	—	1-3	—	—	6
<i>Invalides (Hôtel des)</i> . . .	268	11-1	11-1	11-1	11-1	11-1	11-1	11-1	—
<i>Imprimerie Nationale</i> . . .	205	—	—	—	—	2	—	—	1
<i>Jardin des Plantes. Men.</i> . . .	260	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	11-4,5	7
— Nat. Hist. Collec. . . .	261	1-4	1-4	1-4	1-4	1-4	1-4	1-4	—
<i>Libraries</i>	—	—	10-3,4	10-3,4	10-3,4	10-3,4	10-3,4	10-3,4	4
<i>Luxembourg (Palais du)</i> . . .	248	—	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	9-5,6	5
<i>Monnaie. Museum</i>	241	—	—	12-3	—	—	—	—	8
<i>Musée Carnavalet</i>	205	11-4	—	11-4	—	11-4	—	—	—
— d'Artillerie	270	1-3,4	—	1-3,4	—	1-3,4	—	—	—
— de Cluny	225	11-4	—	+	+	+	+	+	+1
— de Minér. et Géolog. . . .	255	—	—	—	—	+	—	11-3	—
— des Arts Décoratifs	162	10-5,6	10-5,6	10-5,6	10-5,6	10-5,6	10-5,6	10-5,6	9
— des Copies	244	12-4	—	—	—	—	—	—	9
— du Conserv. de Mus.	65	—	12-4+	—	—	12-4	—	—	+1
— du Garde-Meuble	276	10-4	+	+	+	10-4	+	+	+1
— du Louvre	94	10-4	—	9-5	9-5	9-5	9-5	9-5	10
— du Luxembourg	250	10-4	—	10-4	10-4	10-4	10-4	10-4	11
<i>Notre-Dame. Treasury</i>	217	—	10-4	10-4	10-4	10-4	10-4	10-4	12
<i>Opéra. Staircase. Foyer</i> . . .	69	12-2	—	—	—	—	—	—	1
<i>Palais de Justice</i>	212	—	10-4	10-4	10-4	10-4	10-4	10-4	—
<i>Panthéon. Dome. Vaults</i> . . .	233	aft. ser.	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	13
<i>Russian Church</i>	201	3-5	—	—	—	3-5	—	—	—
<i>St. Denis. Tombs</i>	312	aft. ser.	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	10 ¹ / ₂ -4	14
<i>St. Germain. Museum</i>	309	10 ¹ / ₂ -4	—	10 ¹ / ₂ -4	—	—	—	—	15
<i>Ste. Chapelle</i>	214	12-4	—	12-4	12-3	—	12-4	12-4	—
<i>Salon (Exposition du)</i>	162	8-6	12-6+	8-6+	8-6+	8-6+	8-6+	8-6+	16
<i>Sèvres. Manufactory</i>	307	12-4,5	12-4,5	12-4,5	12-4,5	12-4,5	12-4,5	12-4,5	5
<i>Tobacco Manufactory</i>	276	—	—	—	—	—	—	—	1
<i>Tomb of Napoleon I.</i>	273	—	12-3,4	12-3,4	—	12-3,4	—	—	—
<i>Val-de-Grâce (Egl. du)</i> . . .	238	12-2	12-2	12-2	12-2	12-2	12-2	12-2	—
<i>Versailles. Pal. & Gall.</i> . . .	285	12-4	—	12-4	12-4	12-4	12-4	12-4	—
— Trianons	303	12-4,5	—	12-4,5	12-4,5	12-4,5	12-4,5	12-4,5	—
<i>Vincennes. Donjon</i>	208	—	—	—	—	—	—	—	1

REMARKS (see last column of Table). — 1. Special permission necessary. — 2. Admission 1 fr. — 3. Fee, see Musée des Copies. — 4. Often open in the evening. — 5. During the vacation, fee. — 6. Some exceptions. — 7. Botanical Garden open all day. — 8. Special permission necessary for the work-rooms. — 9. In winter 11 to 4 or 5; adm. on week-days 1 fr., Sun. 50 c. — 10. See Ecole des Beaux-Arts. — 11. Paintings and Antique Sculptures, the rest at 11 a.m. — 12. In winter (1st Oct. to 1st April). — 13. Adm. 50 c.; choir free before 10 a.m. and after 4 p.m. — 14. Till 5 and 5.30 p.m. in summer; adm. to each 50 c. — 15. Till the evening in summer, week-days 1 fr., Sundays 50 c. — 16. Till 5 p.m. in summer. — 17. From 1st May to 20th June; adm. free on Sun.; other days 2 or 1 fr.

10th Day. St. Roch (p. 81). Fontaines Molière (p. 186) and Richelieu (p. 191). *Medals and antiquities at the Bibliothèque Nationale (p. 190). *Cemetery of Père Lachaise (p. 178).

11th Day. *Palais des Beaux-Arts (p. 242). Palais de l'Institut (p. 239). Mint (p. 241). Pont-Neuf (p. 216). *Jardin des Plantes (p. 259). Bois de Vincennes (p. 209).

12th Day. *Versailles (p. 283). Sèvres (p. 307). *St. Cloud (p. 305).

13th Day. *St. Denis (p. 312). Enghien (p. 320) and Montmorency (p. 320). Cemetery of Montmartre (p. 198).

14th Day. *St. Germain-en-Laye (p. 309). Shopping, etc.

The annexed table shows when the different collections and objects of interest are open to visitors, but does not include places that are open gratis every day. The days and hours enumerated, though correct at present, are liable to alteration; and the traveller is therefore referred to *Galignani's Messenger* (p. 44), to the principal French newspapers, and to the bills posted on the advertising pillars in the boulevards. The museums and collections should be avoided on Sundays and holidays, when they are apt to be uncomfortably crowded.

LIBRARIES are generally open on week-days from 10 a.m. to 3 or 4 p.m., and some of them also from 8 to 10 p.m.

CHURCHES are usually open from morning till dusk, but the afternoon is the best time for a visit, as no service is then held. It should be noted that many churches are so dark that the works of art cannot be properly seen except by gaslight. The *Madeleine* (p. 73) is not open to visitors till 1 p.m. The choir and nave of *Notre-Dame-de-Lorette* (p. 192) are closed in the afternoon. The *Chapelle Expiatoire* (p. 202) is open for service in the forenoon, but at other times application must be made to the sacristan ($\frac{1}{2}$ -1 fr.).

The traveller should always be provided with his passport, or at least visiting-cards, which will often procure him admission to collections on days when the public are excluded.

RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are chiefly confined to the quarters on the right bank of the Seine, which contain the principal *Boulevards*, the handsomest streets, and the most attractive shops, cafés, and restaurants in the city. Here, too, are situated the most important *Theatres*, the *Bourse*, the *Bank*, the *Palais-Royal*, the *Hôtel des Postes*, and the *Halles Centrales*. The *Hôtel de Ville*, the headquarters of the municipal authorities, and the *Tuileries*, the seat of the court, here form the great centres around which the whole of modern French history has been enacted; and in the same region of the city is the *Louvre*, containing the greatest art collection in France.

1. The Boulevards from the Bastille to the Madeleine.

The Boulevards of Paris are divided into the four following classes: the Old or Inner Boulevards, the External Boulevards, the New Boulevards, and the Boulevards of the Enceinte or Lines.

(1) The *Old or Inner Boulevards* derived their name from having been constructed in the reign of Louis XIV. on the site of the ancient boulevards ('bulwarks') or fortifications which formerly surrounded the city. They are divided by the Seine into a northern and a southern half. The northern half, the 'Boulevards Intérieurs du Nord', or '*Great Boulevards*', commonly known *par excellence* as '*The Boulevards*', extend from the Bastille (Pl. R, 25; V) to the Madeleine (Pl. R, 18; II), a distance of $2\frac{3}{4}$ M., and are never less than 33 yds. in width. These Boulevards consist of the following 11 subdivisions: Boulevard Beaumarchais, B. des Filles-du-Calvaire, B. du Temple, B. St. Martin, B. St. Denis, B. Bonne-Nouvelle, B. Poissonnière, B. Montmartre, B. des Italiens, B. des Capucines, B. de la Madeleine. These imposing streets are nowhere surpassed in the handsomeness of their architecture, the briskness of their traffic, and the attractiveness of their shops. The Great Boulevards are continued on the left bank by the Boulevard St. Germain. — The 'Boulevards Intérieurs du Sud', forming the southern half, extend in a semicircle ($4\frac{1}{2}$ M. long) on the left bank of the Seine, from the Pont d'Austerlitz to the Pont des Invalides, and consist of the B. de l'Hôpital, B. d'Italie (formerly des Gobelins), B. St. Jacques, B. d'Enfer, B. du Mont-Parnasse, and B. des Invalides. These Boulevards are now scarcely distinguished from the following.

(2) The *Outer Boulevards* ('B. Extérieurs') still retain their name, though it has been less appropriate since 1860, when the suburban districts (*banlieue*) were annexed to Paris. The northern line of these, beginning at the Pont de Bercy, and $9\frac{3}{4}$ M. in length, consists of the B. de Bercy, B. de Reuilly, B. de Picpus, B. de Charonne, B. de Ménilmontant, B. de Belleville, B. de la Villette, B. de la Chapelle, B. de Rochechouart, B. de Clichy, B. des Batignolles, and B. de Courcelles. — The southern half, $5\frac{1}{2}$ M. in length, also beginning at the Pont de Bercy, but uniting at places with the old Boulevards Intérieurs, consists of the B. de la Gare, B. d'Italie, B. St. Jacques, B. d'Enfer, B. Edgard Quinet (formerly B. de Montrouge), B. de Vaugirard, and B. de Grenelle.

(3) The *New Boulevards* ('B. Nouveaux') have been laid out since 1852. Of these the most important are the following: — B. de Strasbourg, B. de Sébastopol, B. du Palais, B. St. Michel, B. Malesherbes, B. Haussmann, B. de Magenta, B. des Amandiers, B. Voltaire, B. Richard-Lenoir, and B. St. Germain.

With this class of Boulevards may be ranked numerous *Avenues*: A. de l'Opéra, A. des Champs - Elysées, A. de Friedland, A. Hoche (de la Reine Hortense), A. Wagram, A. de la Grande Armée, A. du Bois de Boulogne, A. Malakoff, A. d'Eylau, A. Kléber (du Roi de Rome), A. d'Iéna, A. Marceau (Joséphine), A. du Trocadéro, A. de l'Alma, A. Montaigne, A. d'Antin, A. de Suffren, A. de la Bourdonnaye, A. Rapp, A. Bosquet, A. de la Motte Piquet, A. Victoria, A. de la République (des Amandiers), A. des Gobelins, A. Daumesnil.

(4) The *Boulevards d'Enceinte*, now in course of construction, replace the military road skirting the interior of the ramparts, and are divided into 19 sections. The following parts are completed: — On the S.E. side the B. Soult and part of the B. Davoust; on the N.W. and W. sides the B. Berthier, Gouvion-St. Cyr, Lannes, Suchet, and Murat; on the S. side the B. Jourdan.

The Boulevards were formerly paved, but as the stones had frequently been used in the construction of barricades, they were replaced in 1850 by a macadamised or asphalte roadway, and by an asphalte pavement for foot-passengers. The trees with which the boulevards and many of the most important thoroughfares are flanked are a source of constant trouble to the municipal authorities, being frequently killed by the gas. When dead they are replaced by full-grown substitutes, transplanted at great expense from a more healthy atmosphere.

In order to become better acquainted with the Boulevards, the traveller is recommended to walk from the Madeleine to the Bastille, or at least as far as the Place de la République (du Château d'Eau), and to return by the same route on the opposite side of the street. The best time is the forenoon, when the streets are not too crowded. When the traffic reaches its climax, between 2 and 6 p.m., the top

of an omnibus (p. 22) is perhaps the best point of observation. In summer the principal cafés (p. 18) place a number of chairs outside their doors for the use of their customers, so that passers-by have frequent opportunities for rest and refreshment in the open air. In the evening from 8 to 11 also the boulevards are very crowded, particularly between the Opera and the Boulevard de Sébastopol, and a walk through them between these hours is interesting on account of the brilliancy and animation of the scene. The number of vehicles which traverse the boulevards, from the elegant private equipage to the ponderous waggon, is upwards of 25,000 daily. At most of the crossings 'refuges' have been erected in the centre of the street to facilitate the passage of pedestrians.

The shops in the Boulevard des Italiens and adjoining boulevards now far surpass those of the Palais-Royal, which were formerly the most attractive in Paris. — *Cafés* in the Boulevards, see p. 18; *Restaurants*, p. 9; *Theatres*, p. 30; *Shops and Bazaars*, p. 39.

The numerous pillars destined for the exhibition of advertisements form a conspicuous feature in the boulevards. The small glass stalls where newspapers are sold, and which are also covered with advertisements, are called '*Kiosques*'. Besides these there are '*Trinkhallets*' (a word borrowed from the German) for the sale of soda-water, lemonade, and other beverages.

The chairs placed for hire (*chaises* 10, *fauteuils* 20c.) in the broadest parts of the boulevards and other public resorts, belong to a company, and are often in great request. The boulevards are also well supplied with benches for the use of the public.

The Place de la Bastille is selected as the most suitable starting-point for our proposed walk, as, in the direction from E. to W., the interest of the route gradually increases and the traffic becomes brisker. On reaching the Madeleine, we may then descend the Rue Royale to the Place de la Concorde, ascend the Champs-Élysées to the Arc de l'Etoile, retrace our steps to the Place de la Concorde, traverse the Jardin des Tuileries, follow the broad and handsome Rue de Rivoli past the Louvre and Palais-Royal; then turn to the right into the Cité, where Notre-Dame and the Palais de Justice are situated, and ascend thence by the Boulevard de Sébastopol (p. 64) to that of St. Denis (p. 64). This circuit comprises some of the most striking external features of Paris.

I. PLACE DE LA BASTILLE. COLONNE DE JUILLET.

The Place de la Bastille (Pl. R, 25; V)[†], or simply *La Bastille*, as it is usually called, was formerly the site of the *Bastille*

[†] With regard to the arrangement of our Plan of Paris, see note preceding the list of streets. The three sections of the tripartite plan, coloured respectively brown, red, and gray, are referred to in the text by the corresponding letters B, R, and G. If the place sought for is also

St. Antoine, a castle which was left standing when the boulevards were levelled in 1670 (p. 57). This stronghold, which was erected by Kings Charles V. and VI., was afterwards used as a state-prison, chiefly for the confinement of persons of rank who had fallen victims to the intrigues of the court or the caprice of the government, and at length attained a world-wide celebrity in consequence of its destruction on 14th July, 1789, at the beginning of the French Revolution.

'With its massive walls, 10 ft. in thickness, and its eight heavy, sombre towers, it rose just at the entrance of the city; and the cannon on its battlements commanded the adjoining suburb of *St. Antoine*, the quarter occupied by the artizan classes. It formed the standing cognisance of despotic power under the old monarchy, and presented a formidable barrier to the advancing tide of the Revolution. Ere long, therefore, the popular desire for independence, coinciding with the designs of the demagogues, raised the cry, which speedily resounded throughout the whole of Paris, — Down with the Bastille! Notwithstanding the moats, the walls, and the guns with which the castle was defended, the execution of the scheme presented no great difficulty. The garrison consisted of 138 men, one-third of whom were Invalides; their provisions consisted of a couple of sacks of flour; they were unable to prevent the stoppage of their supply of water; and all hope of aid from without was cut off. From the suburbs an interminable multitude of armed men converged towards the entrance; and from the city came several companies of the regiments which had gone over to the Revolution, headed by the French guards. De Launay, the commandant, however, refused to capitulate, and the struggle began. A number of the citizens, with reckless bravery, succeeded in cutting the chains of the drawbridge, and the first court of the castle was speedily taken; but to the excessive exasperation of the assailants their attack on the second court was repulsed with great loss. The courage of the garrison was now exhausted. The Invalides desired to capitulate, and De Launay, who had been prevented by his officers from blowing up the castle and its inmates, let down the second bridge on being promised a free retreat. The victorious crowd immediately poured into the ancient building, some of them enthusiastic in the cause of Liberty, others bent on murder and destruction. The lives of the garrison were now in great jeopardy. The French guards succeeded with difficulty in saving the common soldiers; but De Launay and his officers, in spite of the long and heroic attempts of the leaders of the populace to protect them, were slain, and their heads cut off as trophies'. — *H. v. Sybel, Period of the Revolution.*

A model of the Bastille is preserved in the *Musée des Archives* (p. 203).

Some of the stones of the Bastille were afterwards employed in the construction of the Pont de la Concorde. The *Place* is also a noted spot in the annals of two subsequent revolutions. In June, 1848, the insurgents erected their strongest barricade at the entrance to the Rue du Faubourg *St. Antoine*, to the E. of the *Place*, and it was only with the aid of heavy artillery that this barrier was demolished. On 25th June, the third day of the contest, *Archbishop Affre* (p. 219), while exhorting the people to peace, was killed by an insurgent's ball. In May, 1871, the site of the Bastille was one

to be found in one of the five special plans of the more important quarters of the city, that plan is indicated by a Roman Italic numeral. The above reference therefore indicates that the *Place de la Bastille* is to be found in the *Red Section, Square 25*, and also in the *Special Plan, No. V.*

of the last strongholds of the Communists, by whom every egress of the *Place* had been formidably barricaded, but it was captured after a desperate struggle by the Versailles troops on the 25th of the month. The Gare de Vincennes was seriously injured on this occasion, and several of the neighbouring houses were destroyed.

A monument similar to that which now adorns the *Place* was first projected in May, 1789, when the 'tiers état' demanded the demolition of the Bastille and the erection on its site of a column bearing the inscription — 'A Louis XVI. restaurateur de la liberté publique'. Napoleon I. intended to have erected an elephant in bronze, 78 ft. in height, on this spot, but his plan was never carried out. After the Revolution of July, 1830, the original scheme was revived, and decrees were passed sanctioning the erection of a monument in honour of the heroes who fell on that occasion. The **Colonne de Juillet**, as the monument was named, was designed by *Alavoine* (d. 1834), after whose death the work was superintended by *Duc* (d. 1879), and was solemnly inaugurated on 28th July, 1840.

The total height of the monument is 154 ft., and it rests on a massive round substruction of white marble, originally intended for Napoleon's elephant. On this rises a square basement, on each side of which are six bronze medallions symbolical of Justice, the Constitution, Strength, and Freedom, and on the basement is placed the pedestal of the column. On the W. side of the pedestal is represented a lion in relief (the astronomical symbol of July), by *Barye* (d. 1875), under which is the inscription — 'A la gloire des citoyens français qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28 et 29 juillet 1830'; on the E. side are the armorial bearings of the city and the dates of the decrees mentioned above; on the N. and S. sides are the dates of the conflicts in which the 'July heroes' fell. At each of the four corners is seen the Gallic cock holding garlands. The column itself is of bronze, 13 ft. in thickness, and fluted. It is divided by four bands into five sections, on which the names of the fallen (615) are emblazoned in gilded letters. The capital is surmounted by a kind of lantern, crowned with the Genius of Liberty standing on a globe, with the torch of enlightenment and the broken chains of slavery, designed by *J. Dumont* (1846).

The INTERIOR (20 c.), which receives light and air through the open lions' jaws in the bands above mentioned, contains an excellent staircase of 212 steps leading to the top, where a fine view is enjoyed, particularly of the neighbouring cemetery of Père Lachaise (p. 178).

The VAULTS (20 c.), to which a visit may also be paid, consist of two chambers. each containing a sarcophagus, 45 ft. in length and 7 ft. in width, with the remains of the fallen. In the same receptacles were afterwards placed the victims of the Revolution of February, 1848. In May 1871, during the Communist reign of terror, these vaults, and boats on the canal beneath, were filled with gunpowder and combustibles by the insurgents for the purpose of blowing up the column and converting the whole neighbourhood into a heap of ruins. They set the combustibles on fire after their defeat, but the powder having already been expended

in the defence of the *Place*, the fire occasioned no serious damage. The monument was pierced with bullet-holes and otherwise damaged on that occasion, but was soon afterwards repaired.

To the N. of the *Place de Bastille* are the *Boulevard Beaumarchais* (see below) and the *Boulevard Richard Lenoir*. The latter runs above the *Canal St. Martin* (p. 195), which communicates by means of a tunnel with the basin of the *Gare de l'Arsenal* on the S. side of the *Place*, and descends thence to the *Seine*, reaching the river at a point opposite the *Jardin des Plantes* (p. 259). The canal being navigable for barges and small tug-steamers, smoke is occasionally seen issuing from air-holes concealed among the shrubberies in the boulevard.

To the S.W. is the new *Boulevard Henri IV.*, at the end of which, in the distance, rises the fine dome of the *Pantheon* (p. 233). The space in the angle formed by this *Boulevard* with the *Place*, indicated by paving of a different colour from the rest, was the actual site of the *Bastille*. Part of it, however, is covered by the adjacent houses.

To the S.E. is the *Gare de Vincennes* (p. 26), adjoining which is one of the busiest omnibus and tramway stations in Paris (comp. the Plans in the Appendix). Restaurant, see p. 13.

II. FROM THE BASTILLE TO THE BOULEVARD MONTMARTRE.

Place de la République. Porte St. Martin. Porte St. Denis. The Bourse.

Proceeding to the N. from the *Place de la Bastille*, towards the Old Boulevards, we first ascend the *Boulevard Beaumarchais* (Pl. R, 26; *III*, V), called after the author of that name (d. 1799), who owned a considerable part of the E. side of the street. This is the longest of all the Boulevards, being 770 yds. in length. No. 23, on the left, behind a railing, is the house once occupied by *Ninon de Lenclos* (d. 1706). Farther on (No. 25) is the small *Théâtre des Fantaisies-Parisiennes*, formerly called the *Théâtre Beaumarchais*. Still farther on, and also to the left, diverge the *Rue des Vosges*, leading to the *Place* of that name (p. 206), and the *Rue des Tournelles* (see p. 206).

The *Rue St. Claude*, also diverging from the *Boulevard* to the left, leads to the church of *St. Denis du Saint-Sacrement* in the *Rue de Turenne*, a plain Byzantine structure, built in the reign of *Louis XVIII.* on the site of the old *Hôtel de Turenne*. The choir and the chapels are adorned with paintings by *Pujol*, *Court*, *Picot*, *Decaisne*, and *Eug. Delacroix*, the best of which is the *Pietà* by the last, in the chapel to the right of the entrance (badly lighted).

The *Boulevard des Filles-du-Calvaire*, which adjoins the *Boul. Beaumarchais*, is 330 yds. long. It derives its name from a nunnery founded in 1633 by *Père Joseph*, *Richelieu's* confessor, and suppressed in 1790. At the end of this *Boulevard*, on the right, rises the *Cirque d'Hiver* (p. 36). Adjacent is a station of the *D* line of omnibuses.

Beyond the *Rue des Filles du Calvaire* begins the *Boulevard du Temple* (Pl. R, 27; *III*), 550 yds. in length, sometimes known as

the *Boulevard du Crime*, a nickname given to it by the composers of vaudevilles who were jealous of the popularity of the melodramatic theatres once situated here. It was at that time the fashionable promenade of the citizens, when the centre of Paris lay more to the E. No. 42, situated at a bend of the street, occupies the site of the house from which Fieschi on 28th July, 1835, discharged his infernal machine at Louis Philippe. The king escaped unhurt, but Marshal Mortier and fourteen other persons were killed. Farther on, to the left, is the '*Troisième Théâtre Français*', formerly called the *Théâtre Déjazet* (p. 35).

The Boulevard du Temple terminates in the **Place de la République**, formerly called the *Place du Château d'Eau* (Pl. R, 27; III), which was subjected in 1880 to the first of a series of improvements that promise to make it one of the finest squares in Paris. The centre is to be embellished with a bronze *Statue of the Republic*, 23 ft. in height, surrounded with seated figures of Liberty, Equality, and Fraternity. The pedestal will be adorned with bas-reliefs in bronze, representing scenes of the Great Revolution. On each side are two rows of handsome plane-trees, planted in 1880, among which several small fountains are to be distributed. On the W. side is a fountain, with a basin 100 ft. in diameter. The square is to be surrounded with rostral columns and candelabra like those in the Place de la Concorde (p. 75). On the right (N.E.) side of the Place are two large buildings, one of which contains various industrial establishments, a café, etc. The other is the *Caserne du Prince Eugène*, which is capable of accommodating 3235 men.

Streets diverge from the Place de la République in every direction. To the S.E. is the *Boulevard Voltaire* (p. 177); to the E. runs the *Avenue de la République* (formerly *des Amandiers*; p. 177); to the N.E. the *Rue du Faubourg-du-Temple* leads to Belleville (p. 186). To the N.W. diverges the *Boulevard de Magenta*, which leads past the Gare de l'Est and the Gare du Nord (p. 26) to Montmartre. To the S.W. are the old *Rue du Temple*, leading to the Hôtel de Ville, and the *Rue de Turbigo*, a little more to the right, descending straight to the Halles Centrales (p. 172).

A little to the E., between the Rue de Bondy and the Rue du Château-d'Eau, near the Folies-Dramatiques (p. 64), is the new *Grand Panorama National*, which is to contain a representation of the Siege of Bel-fort, by Castellani.

A short distance down the Rue de Temple, to the left, rises the **Marché du Temple**, recently erected on the site of a number of unsightly wooden sheds that formed the old market. The same spot was once occupied by the *Tour du Temple*, a stronghold erected by the Knights Templar in 1212, and after the suppression of the order (1312) used for a long period by the kings of France as a treasury. During the Revolution (in 1792 and 1793) the building attained its chief notoriety as the prison of the royal family, and in 1811 it was taken down. The market-hall covers an area of 16,940 sq. yds., and contains 2400 stalls.

Beyond the market is a small square embellished with a bust of Bé-ranger. The handsome modern building at the farther end is the *Mairie*, or *Municipal Office*, of the Third Arrondissement (du Temple).

Nearly opposite the *Marché du Temple* is the church of *Ste. Elisabeth*, dating from the 17th cent. but enlarged in 1826. The fonts in white marble, to the right of the door, were erected in 1654. The small cupola of the choir is adorned with an Apotheosis of St. Elisabeth, by Alaux, and there are also paintings in the ambulatory. Some fine wood-carvings of Biblical scenes, dating from the 16th cent., and brought from a church at Arras, are worthy of notice, but they are unfortunately in a bad light.

In the *Rue Notre-Dame-de-Nazareth*, which diverges to the right at the beginning of the *Rue de Turbigo*, is a *Synagogue*, built in 1852. The façade is in an Oriental style.

Beyond the *Place de la République* we next reach the **Boulevard St. Martin** (Pl. R, 27, 24; *III*), 710 yds. long, the houses of which stand on a slight eminence. The carriage-way was levelled in 1845, to facilitate traffic, while the foot-pavements retain their original height. The theatres *des Folies-Dramatiques*, *de l'Ambigu-Comique*, *de la Porte St. Martin*, and *de la Renaissance* (pp. 34, 35) are all situated on the right side of this boulevard. The third of these was burned by the Communists in 1871, but restored in 1872-73.

The **Porte St. Martin**, a triumphal arch, 57 ft. in height, 57 ft. in breadth, and 14 ft. in thickness, designed by *Pierre Bellet*, was erected by the city in honour of Louis XIV. in 1674. It is pierced by one large and two small archways. The inscriptions and reliefs commemorate the victories of that monarch; on the S. side are represented the capture of Besançon, and the Triple Alliance, by *Dujardin* and *G. Marsy*; on the N. the taking of Limbourg, and the defeat of the Germans, by *Le Hongre* and *Legros the Elder*. On 31st March, 1814, the German and Russian armies entered Paris by the *Barrière de Pantin* and the *Rue du Faubourg St. Martin*, and passed through the *Porte St. Martin* and the *Boulevards* to the *Place de la Concorde* (p. 75).

Beyond the *Porte St. Martin* begins the short **Boulevard St. Denis** (Pl. R, 24; *III*), 270 yds. in length. The handsome streets which diverge here to the right and left, intersecting Paris from N. to S., are the *Boulevards de Sébastopol* and *de Strasbourg*. In the *Boulevard de Strasbourg* are several small theatres and 'cafés-concerts'. At the end of the street is the *Gare de l'Est* (p. 26). To the left, at the end of the *Boulevard de Sébastopol*, rises the dome of the *Tribunal de Commerce* (p. 215).

We now reach the **Porte St. Denis**, another triumphal arch, designed by *Blondel*, with sculptures by the brothers *Anquier*, and erected two years before the *Porte St. Martin*, to commemorate the victories of Louis XIV. in Holland and the district of the Lower Rhine. It is 81 ft. in height, 82 ft. in width, and 16 ft. only in thickness. The single archway is 50 ft. in height and 26 ft. in width. The piers are adorned with two obelisks in relief covered with military trophies. At the bases of the piers are represented, on the right, vanquished Batavia (Holland) with a dead lion, and on the left the river-god of the Rhine. The bas-relief above the archway on the same side represents the passage of the Rhine by Louis XIV. at

Tolhuis below Emmerich, on 12th June, 1652, when the river had been rendered unusually shallow by a long drought. The relief over the archway on the N. side represents the capture of Maestricht.

Both these triumphal arches were the scene of sanguinary conflicts in July 1830, June 1848, and May 1871.

The *Porte St. Denis* stands between the *Rue St. Denis* and the *Rue du Faubourg St. Denis*, together forming one of the most ancient, and still one of the most important lines of streets in Paris. The *Rue d'Aboukir*, the first cross-street to the right in the *Rue St. Denis*, leads straight to the *Place des Victoires* (p. 171).

As we proceed westwards the traffic becomes brisker, and the shops more handsomely built and richly stocked.

The continuation of the *Boulevard St. Denis* is the **Boulevard Bonne-Nouvelle** (Pl. R, 24; *III*), which is 380 yds. in length. No. 20, on the right, is the '*Ménagère Bazaar*' (p. 43). To the right diverges the *Rue d'Hauteville*, at the beginning of which is the *Théâtre du Gymnase* (p. 33), recently restored and embellished, and at the end of which the church of *St. Vincent-de-Paul* (p. 193) is seen in the distance.

At the point where the *Rue du Faubourg-Poissonnière* (leading to the *Boulevard de Rochechouart*) diverges to the right, and the *Rue Poissonnière* (prolonged by the *Rue des Petits-Carreaux* and the *Rue Montorgueil*, leading to the *Halles Centrales*) to the left, begins the **Boulevard Poissonnière** (Pl. R, 24, 21; *III*), which is also 380 yds. long.

In the *Rue du Faubourg-Poissonnière*, No. 15, is the *Conservatoire de Musique et de Déclamation*, founded in 1784 for the purpose of training singers and actors for the national stage. The staff of teachers numbers upwards of 70, and there are 600 enrolled pupils besides 200 'hearers'. Pupils are admitted by competition and receive their training gratuitously. Winners of the *Grand Prix* are awarded an annual allowance of 3000 fr. for four years, during which they visit Italy and Germany for the purpose of perfecting themselves in their art. The *Conservatoire* possesses a valuable *Collection of Musical Instruments* and a richly-stocked *Library*. Concerts at the *Conservatoire*, see p. 36.

The *Collection of Musical Instruments*, in the second court, which may also be entered from the *Rue du Conservatoire*, is open to the public gratis on Tues. 12-4, and to strangers on Mon. at the same hours. Excellent catalogue (1½ fr.) by M. Chouquet, the keeper of the museum. Many of the instruments are remarkable for their age, rarity, historical interest, or beauty as works of art. The collection of lutes, on each side of the door of the second room, is one of the most valuable in existence. The finest instruments are in the glass cases in the middle of the rooms.

A little farther on, at the corner of the short *Rue Ste. Cécile* and the *Rue du Conservatoire*, is the church of *St. Eugene*, a Gothic edifice, built in 1854-55 from the design of M. Boileau. The interior is supported by cast-iron columns and has a gallery on each side. The walls are embellished with paintings and gilding in the style of the 13th cent., and the windows are filled with handsome stained glass.

On the right of the Boulevard Poissonnière, No. 14, is the *Dock de Campement*, an emporium of 'articles de voyage' (p. 39), beyond which is the *Maison du Pont-de-Fer*, deriving its name from the iron bridge over the lower-lying court-yard. A little farther on, also to the right, is the short *Rue de Rougemont*, at the end of which rises the *Comptoir d'Escompte*. No. 30 is the attractive shop of *Barbedienne & Co.*, dealers in bronzes (p. 39). On the left, No. 27, is the *Bazar de l'Industrie* (p. 43).

At the point where the *Rue Montmartre* diverges to the left, and the *Rue du Faubourg-Montmartre* on the right, we reach the **Boulevard Montmartre** (Pl. R, 21; III), which is 270 yds. in length. — On 24th Febr., 1848, and in May, 1871, the end of the Rue du Faubourg-Montmartre next to the Boulevards was closed by a strong barricade.

In the Rue Montmartre (No. 170), close to the Boulevard, are the *Magasins de la Ville de Paris* (p. 41). To the right, farther on, is the Rue Notre-Dame-des-Victoires, passing the back of the Bourse (see below). No. 123 in the Rue Montmartre is the office of the *Journal de France*, where the process of printing that paper may be seen between 4 and 6 p.m. The Marinoni rotatory press here used throws off 20,000 copies of the journal per hour, printed, cut, and numbered. — The Rue Montmartre ends at the Halles Centrales (p. 172).

The cafés and restaurants in the Boulevard Montmartre now become more numerous, and the shops more attractive. On the left stands the *Théâtre des Variétés* (p. 34). On the same side is the *Passage des Panoramas*, and opposite to it the *Passage Jouffroy*. These two arcades, with their handsome shops, are generally thronged with foot-passengers, especially towards evening. (Restaurants and cafés, see pp. 13, 18.) On the left, farther on, the *Rue Vivienne* diverges to the Bourse (see below) and the Palais-Royal (p. 82). No. 19, between that street and the *Rue de Richelieu*, is the shop of *Goupil & Co.*, the engravers (p. 41).

A few hundred paces to the S. of the Boulevard Montmartre is the small *Place de la Bourse*, in the centre of which rises the ***Bourse**, or *Exchange* (Pl. R, 21; III), a handsome building in the Græco-Roman style, surrounded by a series of 66 Corinthian columns, being an imitation of the Temple of Vespasian in the Forum at Rome. It was begun in 1808 by *Brongniart* (d. 1813), and completed in 1826 by *Labarre* (d. 1833). Length 75 yds., width 45 yds., height 100 ft.; columns 33 ft. high, and 31/3 ft. thick. The edifice is enclosed by a railing, and approached by a flight of sixteen steps at each end. At the corners in front are allegorical statues of Commerce by *J. Dumont* (d. 1844), and Commercial Justice by *Duret* (d. 1865); at the back, Industry by *Pradier* (d. 1852), and Agriculture by *Seurre* (d. 1858).

The hall of the Bourse, which is 35 yds. in length, and 19 yds. in width, is opened for business daily, except on Sundays and holidays, at 12 o'clock. A few minutes before that hour the *Place* begins to present a busy scene. Numerous vehicles, chiefly private carriages, drive up, and the money-seeking throng hurries into the building. Business, however, does not fairly begin till about half past twelve. The *parquet*, at the end of the hall, is a railed-off space which the sworn brokers, or *agents de change*, alone are privileged to enter. In the centre of this part of the hall is the *corbeille*, a circular, railed-off space, round which they congregate, making their offers in loud tones. Various groups in different parts of the hall, but especially near the *parquet*, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions going on in the *parquet*, while other persons are seen handing instructions to the brokers within the *parquet*.

The tumultuous scene is best surveyed from the gallery, reached from the vestibule by two staircases ascending to the right and left of the large hall. The deafening noise, the vociferations, and the excited gestures of speculators, produce a most unpleasant impression. Amidst the Babel of tongues are heard the constantly recurring words, '*J'ai . . . ; qui est-ce qui a . . . ? ; je prends ; je vends !*'

The visitor should not omit to observe the '*grisailles*' on the vaulting, by *Abel de Pujol* (d. 1861) and *Meynier*. They represent the Inauguration of the Bourse by Charles X., France receiving tribute from every part of the globe, the Union of commerce with the arts and the sciences, and the Principal cities of France. The paintings in imitation of reliefs are very skilfully executed.

At 3 o'clock the business of the stock-exchange terminates, the brokers assemble and note the prices realised in their transactions, and in accordance with these they adjust the share-list for the day, which is then immediately printed and issued. The hall remains open till 5 o'clock for the transaction of other mercantile business.

The handsome *Rue du Quatre-Septembre*, which leads straight from the *Place du Bourse* to the *Avenue de l'Opéra*, has for some years been successfully illuminated with the electric light.

III. FROM THE BOULEVARD MONTMARTRE TO THE MADELEINE.

New Opera House.

The **Boulevard des Italiens* (Pl. R, 21 ; III, II), 600 yds. in length, beginning beyond the *Rue de Richelieu* (on the left, with a painted bust of the cardinal) and the *Rue Drouot* (on the right), is the most frequented and fashionable of the boulevards, consisting almost exclusively of handsome hotels and cafés (on the right, No. 16, *Café Riche*; No. 20, *Maison Dorée*; No. 22, *Café Tortoni*; and several others on the left), and the choicest and most expensive shops. The upper floors of several of the houses are occupied by private clubs. The boulevard derives its name from the old *Théâtre des*

Italiens, which occupied the site of the present Opéra Comique (see below).

In the *Rue Drouot*, to the right, No. 6, is the *Mairie of the IXth Arrondissement* (de l'Opéra), occupying the old Hôtel Aguado. To the left, farther on, is the *Hôtel des Ventes Mobilières*; a large public auction-room, the 'Christie and Manson's' of Paris, where extensive sales of works of art take place in winter at 2 p.m. Considerable experience is, however, necessary to make purchases here with advantage, and the stranger is warned against entering into a useless or expensive competition with the brokers, who are always ready to unite against the 'common enemy'.

Near the beginning of the Boulevard des Italiens, on the right (N.), is the *Passage de l'Opéra* (so named from the old opera-house, burned down in October, 1873, which stood at the N. end of it), with the *Galleries de l'Horloge and du Baromètre*.

On the right, farther on, is the *Rue Le Peletier*, where Orsini attempted to assassinate Napoleon III. on 14th Jan. 1858. The following streets, the *Rue Laffitte*, the *Rue Taibout*, and the *Rue de la Chaussée d'Antin*, are chiefly inhabited by wealthy bankers, moneyed men, and eminent savants and artists. At No. 21, Rue Laffitte, are the offices of the great Rothschild banking firm. At the N. end of this street is the church of Notre-Dame-de-Lorette (p. 192), beyond which rise the heights of Montmartre (p. 192). No. 28 in the boulevard is the new *Théâtre des Nouveautés* (p. 35).

The handsome BOULEVARD HAUSSMANN, extending to the W. from the Rue Taibout, was named in honour of the Prefect of the Seine, under whom was effected the grand transformation of Paris in the Second Empire. When carried through, according to the original plan, as far as the Boulevard Montmartre, it will form the most direct thoroughfare from that part of Paris to the Bois de Boulogne. It passes the back of the Opera (see below), the Chapelle Expiatoire (p. 202), and near St. Augustine's (p. 201).

On the left (S.), opposite the Passage de l'Opéra, is the *Passage des Princes*, leading to the Rue de Richelieu. Farther on are the *Rue Favart* and the *Rue Marivaux*, between which is the *Opéra Comique* (p. 33), with its façade turned towards the Place Boiëldieu. Beyond are the *Rue Grammont*, the new and imposing building of the *Crédit Lyonnais*, the only edifice here without shops on the ground-floor, and the *Rue de Choiseul*, leading to the *Passage* of the same name. On the S. side of the boulevard we next observe the *Pavillon de Hanovre*, No. 33, built by Marshal de Richelieu in 1760, and containing the principal dépôt of the 'Orfèvrerie Cristofle' (p. 40).

The Rue de la Michodière, on this side of the Pavillon de Hanovre, leads to the pretty *Fontaine Gaillon* (Pl. R, 21; *II*), which consists of two richly-sculptured basins, surmounted by a Genius striking the head of a dolphin with a trident.

Beyond the *Rue de la Chaussée d'Antin* (on the right), at the end of which rises the church of La Trinité (p. 197), begins the handsome **Boulevard des Capucines* (Pl. R, 21, 18; *II*), 55 yds. in length. On the right are the new *Théâtre du Vaudeville* (p. 34), the *Café Américain* with the hotel of that name, the *Grande Maison de*

Blanc (linen, etc. ; p. 40), and the handsome shop of *A. Klein*, the dealer in Viennese leather and fancy goods (p. 42).

We next reach the *PLACE DE L'OPÉRA (Pl. R, 18; II), which is intersected by the Boulevard des Capucines, and where five other broad streets converge. To the S. run the *Rue de la Paix*, with its tempting shops and the Vendôme Column in the background (p. 79), the recently completed **Avenue de l'Opéra*, leading to the Place du Théâtre Français (p. 84), with the dome of the Pavillon de Marsan (Tuileries) rising at the other end, and the *Rue du Quatre-Septembre*, leading to the Bourse (p. 66). To the N., on the right and left of the Opera, are the *Rue Auber* and the *Rue Halévy*. The Place and Avenue de l'Opéra are both lighted with the electric light. On the N. side of the *Place* rises the —

***New Opera House**, a most sumptuous edifice bearing the inscription '*Académie Nationale de Musique*', designed by *Garnier*, begun in 1861, and completed in 1874. It is now the largest theatre in the world, covering an area of 13,596 sq. yds. (nearly three acres); but it contains seats for 2156 persons only, being less than the number accommodated by the opera-house at Vienna or the vast theatres of La Scala at Milan and San Carlo at Naples. Nothing can surpass the magnificence of the materials with which the building is lavishly decorated, and for which the whole of Europe has been laid under contribution. Sweden and Scotland have yielded a supply of green and red granite, from Italy have been brought the yellow and white marbles, from Finland red porphyry, from Spain 'brocatello', and from different parts of France other marbles of various colours. In 1860 competitive plans for the New Opera were sent in by the most eminent architects in France, and it was resolved that the edifice should in every respect be the most magnificent of the kind in the world. Begun under the auspices of the second Empire, the work has been most successfully completed by the Republic. In many respects, however, the building is open to criticism. The façade in particular, notwithstanding the richness of its ornamentation, has a somewhat heavy and depressed appearance, and in point of general effect there is a want of that majestic dignity which is so essential to architectural beauty. The magnificent interior, on the other hand, with its staircase, corridors, saloons, and other details, is exceedingly effective and is altogether an unrivalled work of the kind.

In order to convey a more precise idea of the costliness of the undertaking, we may add that no fewer than between four and five hundred houses had to be removed for the purpose of obtaining a site for the *Place* and the Opera House, and that too in a part of the city where building sites are most valuable. The cost of the site amounted to 10½ million francs (420,000*l.*), and that of the building to 35,600,000 fr. (1,424,000*l.*). Great difficulties were encountered by the builders in laying the foundations. A little below the surface they met with a large accumulation of water, in the removal of which eight steam-pumps were employed day and night for seven months. The new houses in the *Place* are built in a style harmonising with that of the Opera.

THE PRINCIPAL FAÇADE, which is approached by a broad flight of steps, consists of three stories. On the ground-floor is the *Portico* with its seven arches, of which the two outer ones, on the right and left respectively, form the principal entrances. Flanking each of these are two large groups of statuary, and the piers of the intervening arches are embellished with four statues. These groups and statues are, beginning on the left, Lyric Poetry by *Jouffroy*, Music by *Guillaume*, Idyllic Poetry by *Aizelin*, Declamation by *Chapu*, Song by *Dubois* and *Vatrinelle*, Drama by *Falguière*, Dance by *Carpeaux* (d. 1875), and Lyric Drama by *Perraud*. The group by *Carpeaux*, though admirably executed, has been severely and justly criticised for the sensuality of its style. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. Above the portico is the *Loggia*, a gallery with square windows corresponding with the doors, with marble parapets, and each flanked with two Corinthian monolithic columns, 33 ft. in height. Fourteen smaller Corinthian columns of red marble, with gilded bronze capitals, form a kind of frame to the windows. In niches above the windows are medallion busts, in gilded bronze, of Mozart, Beethoven, Spontini, Auber, Rossini, Meyerbeer, and Halévy. Above the loggia the façade terminates in an attic, richly embellished with mosaics and gilded masks, and with colossal gilded groups by *Gumery*, one on each side, representing Music and Poetry, attended by the Muses and goddesses of victory. In the centre of the building rises a low dome (visible from a distance only), and behind it a huge triangular pediment, above the stage, crowned with an Apollo with a golden lyre in the middle, by *Millet*, and flanked with two Pegasi by *Lequesne*. — There is also a pavilion in the centre of each of the LATERAL FAÇADES, that on the left side of the grand façade having a double carriage-approach ('pavillon d'honneur'). The pavilion on the other side, in the Rue Halévy, is the entrance for regular subscribers.

In order to obtain an accurate idea of the vast dimensions and lavish ornamentation of the edifice, the traveller should walk round the whole of it, inspecting each façade in turn.

****INTERIOR.** Passing through the gilded gates, we first enter the VESTIBULE, containing the ticket-offices, and adorned with statues of Lully, Rameau, Gluck, and Händel. Opposite to us is the ****Grand Staircase** ('*Escalier d'Honneur*') ascending to the first floor. As far as the first landing, where the entrance to the amphitheatre and orchestra is situated, the staircase is single, being about 32 ft. in width, beyond which it divides into two flights of steps. The steps are of white marble, and the balustrades of *rosso antico*, with a hand-rail formed of Algerian onyx. Each landing of this magnificent staircase is furnished with a balcony from which the visitor may conveniently survey the interesting scene presented by the passing throng. The 30 coloured marble columns which separate these balconies, grouped in pairs, rise to the height of the third floor. The

ceiling-frescoes by *Pils* (d. 1875), beginning on the right, represent the Gods of Olympus, the Triumph of Harmony, the Instructiveness of the Opera, and Apollo in his Chariot. On the first floor is the *Foyer*, described below.

The **SALLÉ*, or theatre itself, fitted up in the most elaborate style, is rather overladen with decoration and colour. The boxes, of which there are four tiers, all equally well fitted up, are divided into seven bays by eight huge columns. The gallery forms a fifth story. The 'Avant-scenes', which are rather narrow, are adorned with caryatides in coloured marble and bronze. The magnificent and curiously shaped lustre contains 340 burners, and seen from below presents the appearance of a crown of pearls. The ceiling-paintings, by *Lenepveu*, executed on concave plates of copper, represent the different hours of the day and night, allegorised, and illuminated by the sun, the moon, the dawn, and the twilight. The red and gold curtain displays excellent taste, being unadorned with painting.

The *STAGE* is 196 ft. in height, 178 ft. in width, and 74 ft. in depth. At the back of the stage, and communicating with it, is the *Foyer de la Danse*, or ball-room, the end of which is formed by a mirror from St. Gobain, 23 ft. in width, and 33 ft. in height. The walls of this saloon are decorated with four large paintings by *Boulanger*, representing warlike, amorous, rural, and Bacchanalian dances, exaggerated and unpleasing in style. Round the room, next to the frieze, are twenty medallion-portraits of celebrated opera-dancers, beginning with Mlle. de la Fontaine (1681-92), also by *Boulanger*, and executed with better taste.

The **Grand Foyer*, the most striking feature of the Opera House, extends throughout the whole length of the building. It is entered by the 'Avant-Foyer', the vaulting of which is adorned with mosaics designed by *Curzon*, and executed by Salviati, representing Diana and Endymion, Orpheus and Eurydice, Aurora and Cephalus, and Psyche and Mercury. The Foyer itself is 59 yds. long, 14 yds. wide, and 59 ft. in height. It is lighted by ten gilded lustres and several huge candelabra. Along the wall are twenty columns bearing statues emblematical of the qualities required by an artist, and at the ends are also two monumental chimney-pieces with Caryatides of coloured marble, by *Thomas* and *Cordier*. The decorations look as if made of solid gold, being relieved only by a huge mirror 23 ft. in height, skilfully placed so as apparently to prolong the hall *ad infinitum*. The chief embellishment of the hall, however, consists of the paintings by *Baudry*, the effect of which is unfortunately marred by the glare of the lights and the profuseness of the gilding. Above the doors and the mirrors are groups of children carrying musical instruments, which are intended as emblems of the music of different nations. The cymbals refer to the Persians, the lyre and double flute to the Greeks, the horn, shell, and tuba to the

Romans, the organ to the Germans, the castanets and guitar to the Spaniards, the drum and cornet to the French, the harp to the English, the tambourine and mandoline to the Italians, the psaltery, sistrum, and tintinnabulum to the Egyptians, and the triangle and darabuka to the barbarian races. — In the ten half-vaulted spaces above the entablature are scenes illustrative of the different kinds of music and dancing and their various effects, and of the triumph of beauty. They represent the Judgment of Paris; Apollo and Marsyas; Tyrtæus urging the Spartans to Battle; Pastoral idyllic scene; Saul and David; Dream of St. Cecilia; Orpheus and Eurydice; Jupiter and the dance of the Corybantes; Orpheus and the Thracian Mænades; Salome dancing before Herod. On the pendentives between these scenes are colossal figures on a golden ground, representing eight of the muses, Urania, the ninth, having been omitted for want of space. The cycle of paintings is completed by two fine compositions in the vaulting at the ends of the hall, representing (1) *Mount Parnassus with Apollo, the Muses, the Graces, and the 'demigods' of modern music (with portraits of Baudry, the painter himself, of his brother, an architect, and of Garnier, the architect of the Opera, introduced at one corner as curious spectators); and (2) *Poets of antiquity grouped around Homer, with the painters and sculptors inspired by them, the chief works of the latter, and representatives of the most ancient civilised peoples. The *Ceiling-paintings are divided into three parts. On one side is Comedy, on the other Tragedy, and between them are Melody and Harmony, soaring aloft together towards heaven.

At each end of the Foyer is an octagonal saloon also embellished with ceiling-paintings. Those in the saloon to the right, by *Barrias*, represent Music and the Gods of Olympus; those in the saloon to the left, by *Delaunay*, are less successful. Beyond are two smaller rooms with ceiling-paintings by *Clairin*. — On the left side is the refreshment-room, which is decorated with paintings by *Clairin*, *Thirion*, *Escalier*, and *Duez*, executed under the superintendence of Garnier, and with tapestry from the Gobelins.

Lastly the visitor should not omit, before or after the play, to place himself in one of the balconies for the purpose of viewing the grand staircase, where fifty persons can stand abreast; and he should notice the *Bassin de la Pythie*, a fountain with a Pythia, or priestess of Apollo, in bronze, seated on a tripod, by *Marcello* (a pseudonym of the Duchesse de Colonna de Castiglione, d. 1879). — The Grand Foyer is shown on Sundays from 9 to 2 to visitors provided with an order from the 'Direction des Beaux-Arts', Rue de Valois 3, or from the 'Administration' of the Opera.

In the Boulevard des Capucines we next observe on the right (N.) the *Grand-Hôtel* (p. 4), with the *Café de la Paix* and the shop of *Martinet*, the print-seller (p. 41); beyond which is the *Rue*

Scribe, with the hotel of that name. On the opposite (S.) side of the boulevard, at the corner of the Place de l'Opéra, is the *Bazar du Voyage* (p. 39), near which are the tempting shop-windows of the *Compagnie Lyonnaise* (silk-mercers, No. 37; p. 43) and the toy and fancy shop of *Giroux* (No. 43; p. 42). — The Boulevard des Capucines terminates where the *Rue des Capucines* diverges on the left.

The Rue des Capucines leads hence to a point near the Place Vendôme (p. 79), whence it is prolonged as the Rue des Petits-Champs, past the Bibliothèque Nationale (p. 186) and the Palais-Royal (p. 82), to the Place des Victoires (p. 171). No. 17 Rue des Capucines, near the Boulevard des Capucines, is the office of the *Crédit-Poncier*.

We now reach the **Boulevard de la Madeleine** (Pl. R, 18; II), which is 280 yds. in length, and leads hence to the Place de la Madeleine. The N. side is called *Rue Basse-du-Rempart*. From the (S.) side, which contains the best shops, diverges the *Rue Duphot*, at the end of which rises the Church of the Assumption (p. 80).

The *Place de la Madeleine*, which is planted with trees, forms the W. extremity of the Old or Great Boulevards. On Tuesdays and Fridays it is converted into a large flower-market. In the centre of the *Place*, entirely detached from other buildings, rises the imposing, though unecclesiastical, church of —

The ***Madeleine**, or *Church of St. Mary Magdalene* (Pl. R, 18; II). The foundation was laid by Louis XV. in 1764. *Constant d'Ivry*, the first architect, proposed to erect the church in the style of the Panthéon (p. 233); but his design was departed from by his successor *Couture*, who recommenced the work in 1777. The Revolution found the edifice unfinished, and the works were suspended. Napoleon I. ordered the building to be completed as a 'Temple of Glory', with the inscription: '*L'Empereur Napoléon aux soldats de la grande armée.*' The execution of this scheme was entrusted to the architect *Pierre Vignon*, but the work was again interrupted by the events of 1814. Louis XVIII., however, did not alter the plan of the edifice, though he changed its object. He proposed to convert the 'Temple of Glory' into an expiatory church to the memory of Louis XVI., Louis XVII., Marie Antoinette, and Madame Elisabeth (p. 202). After Vignon's death (1828) *Huvé* was appointed the architect. The works were again stopped by the Revolution of July, 1830, but the edifice was at length completed by Huvé in 1842. The sum expended on it amounted to upwards of 13 million francs (520,000*l.*).

The church, which mainly owes its present form to the designs of *Couture*, is built in the style of a Greek temple, 354 ft. in length, 141 ft. in breadth, and 100 ft. in height. It stands on a basement about 23 ft. in height, and is surrounded by massive Corinthian columns, eighteen of which are ranged along each side, while sixteen form the S. portico, and eight are placed at the N. end. The building, which is destitute of windows, is constructed exclu-

sively of stone, as is the case with the Bourse, which the Madeleine much resembles externally. — The niches in the colonnade contain thirty-four modern statues of saints.

The tympanum of the Principal Façade (S.) contains a high relief of vast dimensions, by *Lemaire* (d. 1880), 126 ft. in length, and in the centre 23 ft. in height, representing Christ as the Judge of the world. The figure of the Saviour is 17 ft. high. On his right are the angel of salvation and the elect; on his left the angel of justice and the damned, with Mary Magdalene interceding for them.

The church is approached by a flight of 28 steps. The bronze *Doors, 34½ ft. in height and 16 ft. in breadth, are adorned with illustrations of the Ten Commandments by *Triqueti*.

The *Interior (not open to visitors till after 1 o'clock, when the morning services are over; entrance by the side-doors when the principal door is closed), the walls and floor of which are of marble, forms a single spacious hall, with a ceiling in three dome-shaped sections, through the gilded and painted lacunars of which the light is introduced. Under the organ are the CHAPELLE DES MARIAGES, to the right of the entrance, with a group in marble by *Pradier*, representing the nuptials of the Virgin; and the CHAPELLE DES FONTS, or Baptistery, to the left, with a group by *Rude* (d. 1855), representing the Baptism of Christ. These sculptures are insufficiently lighted. The statues of the Apostles in the spandrels of the vaulting are by the same sculptors and by *Foyatier*.

The walls of the nave are divided by buttresses into six chapels, three on each side, and each containing a statue of its patron saint. The paintings in the semicircular spaces above the chapels represent scenes from the life of Mary Magdalene.

Right Side. 1st Chapel: Ste. Amélie, by *Bra* (d. 1863); Mary Magdalene's conversion, by *Schnetz* (d. 1870). — On a pillar here is a tablet to the memory of Abbé Deguerry, curé of the Madeleine, who was shot by the Communists on 24th May, 1871, at the prison of La Roquette (p. 177). His tomb is in the crypt. — 2nd Chapel: The Saviour, by *Duret*. *Mary Magdalene at the foot of the cross, by *Bouhot*. — 3rd Chapel: Ste. Clotilde, by *Barye* (d. 1875); Mary Magdalene in the wilderness praying with angels, by *Abel de Pujol* (d. 1861).

Left Side. 1st Chapel: St. Vincent-de-Paul, by *Raggi* (d. 1862); Christ in the house of Simon the Pharisee, and Magdalene washing the feet of Christ, by *Couder*. — 2nd Chapel: The Virgin, by *Seurre*; Angel announcing the Resurrection to Mary Magdalene, by *Coignet*. — 3rd Chapel: St. Augustin, by *Etex*; Death of Mary Magdalene, by *Signol*.

The *HIGH ALTAR consists of a fine group in marble by *Marochetti* (d. 1867), representing Mary Magdalene being borne into Paradise by two angels. — At the back of the altar, on the vaulted ceiling of the choir, is a large fresco by *Ziegler*, representing the History of Christianity in numerous groups. In the centre is Christ, and before him Mary Magdalene, kneeling. On the right there is an illustration of the spread of Christianity in the East in the early centuries of the Christian era, during the Crusades, and in modern times (Expedition to the Morea, 1829). Among other figures may be mentioned St. Louis adjoining the Magdalene, Godfrey de Bouillon with the oriflamme, Richard Cœur de Lion, and the Doge Dandolo. To the left is exhibited the progress of Christianity in the West. Among the chief characters are the Martyrs, the Wandering Jew, Charlemagne, Pope Alexander III. laying the first stone of Notre-Dame (1163), the Maid of Orleans, Raphael, Michael Angelo, and Dante. In the centre is Henri IV., entering the pale of the Roman Catholic church; then Louis XIII., Richelieu, and lastly Napoleon I. crowned by Pope Pius VII.

In May, 1871, the insurgents had constructed one of their most formidable barricades across the Rue Royale, near the Madeleine. An appalling

scene was enacted here on 22nd and 23rd May. The houses in the Rue Royale which escaped destruction by fire were riddled with shells and bullets, but the church, owing to its massive construction, suffered comparatively little. On the 23rd three hundred insurgents, driven from the barricade, sought refuge in the sacred edifice; but the troops having soon forced an entrance, not one of the unhappy miscreants escaped alive.

For a description of the Boulevards Malesherbes, St. Augustin, etc., to the N.W. of the Madeleine, see p. 201.

At the back of the Madeleine begins the handsome *Rue Tronchet*, continued by the *Rue du Havre* (beyond the Boulevard Haussmann), and leading to the Gare St. Lazare (p. 25). No. 8 Rue du Havre is the *Lycée Fontanes* (formerly *Bonaparte*).

The broad but short *Rue Royale* leads from the Madeleine to the Place de la Concorde (see below), beyond which, on the opposite bank of the Seine, rises the Palais de la Chambre des Députés (p. 266). The Rue Royale was the scene of some of the most violent outrages of the Communists, towards the end of the insurrection of 1871. Six houses in it, along with several others in the adjacent Rue du Faubourg St. Honoré, were deliberately set on fire, and 27 persons perished in the flames. A number of firemen, bribed by the Commune, actually filled their engines with petroleum and poured vast quantities of it into the burning houses. Many of them were detected by the troops in the very act, and immediately shot. For a description of the Palais de l'Elysée, in the Rue du Faubourg St. Honoré, see p. 161; for the Rue St. Honoré, see p. 80.

2. From the Place de la Concorde to the Bastille.

I. PLACE DE LA CONCORDE. OBÉLISQUE DE LUKSOR.

The ****Place de la Concorde** (Pl. R, 15, 18; II), the most beautiful and extensive *place* in Paris, and one of the finest in the world, covers an area 390 yds. in length, by 235 yds. in width, bounded on the S. by the Seine, on the W. by the Champs-Elysées, on the N. by the Rue de Rivoli, and on the E. by the garden of the Tuileries. From the centre of the square a view is obtained of the Madeleine (p. 73), the Palais de la Chambre des Députés, the Tuileries, and the Arc de Triomphe de l'Etoile. When viewed by gas-light, the scene is scarcely less striking, the lamps ascending the Champs Elysées as far as the Triumphal Arch ($1\frac{1}{3}$ M.) forming an apparently interminable avenue. On the occasion of a grand illumination the place and avenue are lit up by upwards of 25,000 separate lights, exclusive of those in the houses and cafés-chantants. The two imposing edifices of nearly uniform exterior on the N. side of the square, separated from each other by the Rue Royale (see above), are the former *Garde-Meubles*, that to the right being now occupied by the *Ministère de Marine*, while the one to the left is private property.

The Place was completed in its present form in 1854, from

designs by *Hittorf* (d. 1876). In the middle of last century the site of the Place was waste ground. After the Peace of Aix-la-Chapelle (18th Oct., 1748), which terminated the Austrian War of Succession, Louis XV. 'graciously permitted' the mayor and municipal authorities to erect a statue to him here. The work was at once begun by the architect *Gabriel*, and at length in 1763 an equestrian statue in bronze by *Bouchardon*, with a pedestal adorned by *Pigalle* with figures emblematical of Strength, Wisdom, Justice, and Peace, was erected here. The Place then received the name of *Place Louis XV.* Soon after the erection of the statue the following pasquinade appeared on the pedestal: —

'Grotesque monument, infâme piédestal !

Les vertus sont à pied, le vice est à cheval.'

A few days later was added the sarcasm: —

'Il est ici comme à Versailles,

Il est sans cœur et sans entrailles.'

A third scribbler called the monument a '*statua statuae*'.

The Place was at that period surrounded by deep ditches, but these were filled up, and a balustrade substituted for them in 1852. On 30th May, 1770, during an exhibition of fireworks in honour of the marriage of the Dauphin (afterwards Louis XVI.) with the Archduchess Marie Antoinette, such a panic was occasioned by the accidental discharge of some rockets, that no fewer than 1200 persons were crushed to death, or killed by being thrown into the ditches, and 2000 more severely injured.

On 11th August, 1792, the day after the capture of the Tuileries, the statue of the king was removed by order of the Legislative Assembly, melted down, and converted into pieces of two sous. A terracotta figure of the 'Goddess of Liberty' was then placed on the pedestal, and derisively styled '*La Liberté de Boué*', while the Place was named *Place de la Révolution*.

On 21st Jan., 1793, the guillotine began its bloody work here with the execution of Louis XVI. On 17th July Charlotte Corday was beheaded; on 2nd October Brissot, chief of the Gironde, with twenty-one of his adherents; on 16th Oct. the ill-fated queen Marie Antoinette; on 14th Nov. Philippe Egalité Duke of Orléans, father of King Louis Philippe; on 12th May, 1794, Madame Elisabeth, sister of Louis XVI. On 24th March, through the influence of Danton and Robespierre, Hébert, the most determined opponent of all social rule, together with his partizans, also terminated his career on the scaffold here. The next victims were the adherents of Marat and the Orleanists; then on 8th April Danton himself and his party, among whom was Camille Desmoulins; and on 16th April the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others. On 28th July 1794, Robespierre and his associates, his brother, Dumas, St. Just, and other members of the '*comité du salut public*' met a retributive

end here ; next day the same fate overtook 70 members of the *Commune*, whom Robespierre had employed as his tools, and on 30th July twelve other members of the same body.

Lasource, one of the Girondists, said to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'. Of St. Just, Camille Desmoulins had said: '*Il s'estime tant, qu'il porte avec respect sa tête sur ses épaules comme un saint-sacrement*'. St. Just replied: '*Et moi, je lui ferai porter la sienne comme un St. Denis*'. (St. Denis, it is well known, is usually represented as a martyr, bearing his head in his hands.) St. Just kept his word, but a few months later he himself was also executed.

Between 21st Jan., 1793, and 3rd May, 1795, upwards of 2800 persons perished here by the guillotine. A proposal afterwards made to erect a large fountain on the spot where the scaffold of Louis XVI. had stood was strenuously opposed by Chateaubriand, who aptly observed that all the water in the world would not suffice to remove the blood-stains which sullied the Place.

In 1799 the square was named *Place de la Concorde*, in 1814 *Place de Louis XV.*, and in 1826 *Place de Louis XVI.*, as it was intended to erect an expiatory monument here to the memory of that monarch. After 1830 the name of *Place de la Concorde* was revived, and it was resolved to adorn the square with some monument bearing no reference to political events. An opportunity of doing this was soon afforded by the presentation to Louis Philippe by Mohammed Ali, Pasha of Egypt, of the ***Obelisk of Luxor**.

Ramses II., King of Egypt, better known by his Greek title of Sesostris the Great, who reigned in the 14th cent. before Christ, erected a huge 'pylon' gate and a colonnade before a temple which his great ancestor *Amenhotep III.* (*Amenophis* or *Memnon* of the Greeks) had built in the E. suburb of Thebes, the site now occupied by the poor village of *Luxor*. In front of this gate stood two beautiful obelisks, and it is one of these that now embellishes the Place de la Concorde. Each of the four sides of the obelisk is inscribed with three vertical rows of hieroglyphics, the middle row in each case referring to Ramses II, while the others were added by Ramses III., a monarch of the succeeding dynasty. The inscriptions of Ramses II. are in the early Egyptian monumental style, and record with self-satisfied repetition how Ramses II, the 'Lord of the Earth', the 'Sun', the 'annihilator of the enemy', erected the pylons and the obelisks in honour of *Ammon Ra* (the chief Egyptian deity) in return for the victorious might with which the god had endowed him.

The obelisk is a monolith, or single block, of reddish granite or syenite, from the quarries of *Syene* (the modern *Assuan*) in Upper Egypt. It is 76 ft. in height, and weighs 240 tons. The pedestal of Breton granite is 13 ft. high, and also consists of a single block, while the steps by which it is approached raise the whole 3½ ft. above the ground. Cleopatra's Needle in London is only 70 ft. in height, but the Obelisk in the Piazza di S. Giovanni in Laterano at Rome is 104 ft. high.

A vessel was dispatched to Egypt in 1831 for the purpose of bringing home the pasha's gift. The task, however, proved so dif-

difficult that the vessel did not return with its costly freight till August, 1833, and the erection of the obelisk in its present position was not accomplished till 1836, under the direction of *Lebas*. The expense of the whole undertaking amounted to two million francs.

The ***Fountains** form another striking ornament of the Place. Each of them consists of a round basin, 53 ft. in diameter, above which rise two smaller basins, surmounted by a spout from which a jet of water rises to a height of 28 ft. The lower basin is surrounded by Tritons and Nereids, holding dolphins which spout water into the second basin.

The fountain on the S. side is dedicated *to the seas*. The figures supporting the second basin represent the Pacific Ocean and the Mediterranean; the genii are emblematical of the four kinds of fishery. The fountain on the N. side is dedicated *to the rivers*. The principal figures represent the Rhine and the Rhone; and the genii of Corn, Wine, Fruit, and Flowers are symbols of the chief products of France. The figures and the upper basins are of bronzed iron, the lower basins of granite.

Around the Place rise eight stone figures representing the chief towns of France: Lille and Strasbourg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. The square is lighted at night by twenty bronzed rostral columns on the surrounding balustrades, each bearing two gas-lamps, and by upwards of 100 candelabra.

On 10th April, 1814, a solemn service was performed here in presence of the Emperors Francis and Alexander, and King Frederick William III., in memory of Louis XVI., after which a *Te Deum* was sung as a thanksgiving for their victory. Prussian and Russian troops were on that occasion bivouacked in the Champs-Élysées, and English soldiers the following year.

In March, 1871, Prussian troops again bivouacked in the Champs-Élysées and the Place de la Concorde, and in the following May the latter was the scene of a desperate struggle between the troops of Versailles and the Communists. The troops had entered Paris on the 21st, and next day encountered a most formidable obstacle in the barricade of the Rue Royale (p. 75), which effectually commanded the Place, and was stormed with difficulty. Notwithstanding the violence of the conflict the obelisk fortunately escaped injury.

The *Pont de la Concorde*, which crosses the Seine from the Place to the Palais de la Chambre des Députés, was built in 1787-90, the material for the upper part being furnished by the stones of the Bastille. The buttresses are in the form of half-columns, the cornice resting on which is the parapet of the bridge. Napoleon adorned the parapet with statues of famous generals, but these were replaced at the Restoration by the statues of great men that Louis Philippe had removed to the Cour d'Honneur at Versailles (see p. 285).

The view from this bridge is one of the finest in Paris. In the immediate vicinity are the Madeleine, the Place de la Concorde, and the Palais de la Chambre des Députés. Farther up the river, on the left bank, are the Garden of the Tuileries, a pavilion of the Tuileries, and a pavilion of the Louvre. Opposite us the river is spanned by the Pont-Solferino and the Pont-Royal. On the right bank lies the Quai d'Orsay with the ruined

palace of that name and the small dome of the Palais de la Légion d'Honneur. Farther distant are the dome of the Institute, the towers of Notre-Dame, the spire of the Sainte Chapelle, and the dome of the Tribunal de Commerce. Looking down the river, we observe the Palais de l'Industrie on our right, the Pont des Invalides and the Palais du Trocadéro in front of us, and the Foreign Office on our left. The dome of the Invalides is not visible from the bridge, but comes into sight a few paces lower down the river.

Chambre des Députés, see p. 266; Boulevard St. Germain, p. 223; Garden of the Tuileries, p. 158; Champs-Élysées, p. 160.

II. FROM THE PLACE DE LA CONCORDE TO THE RUE DU LOUVRE.

Colonne Vendôme. St. Roch. Palais-Royal. St. Germain l'Auxerrois.

At the N.E. corner of the Place de la Concorde begins the **Rue de Rivoli*, one of the handsomest streets in Paris after the Boulevards, and named in honour of Napoleon's victory over the Austrians at Rivoli in 1797. It runs parallel with the Seine for $13\frac{1}{4}$ M., and ends at the Rue St. Antoine, which forms a prolongation connecting it with the Place de la Bastille. This fine street was constructed between 1802 and 1865, having been finally completed during the second empire by the demolition of 300 houses between the Place du Palais-Royal and the Hôtel de Ville. It passes the garden of the Tuileries, the Louvre, and the Place du Palais-Royal, this part of the street as far as the Rue du Louvre being flanked by arcades on the N. side, upwards of $\frac{1}{2}$ M. in length, where there are many attractive shops and hotels of the highest class. The continuity of the arcades was broken in consequence of the destruction by the Communists of the Ministère des Finances, but the site is now occupied by the *Hôtel Continental* (comp. p. 4) and other buildings. A tablet on the railing of the Garden of the Tuileries, nearly opposite this spot, records that here was situated the famous riding-school used as a place of meeting by the Constitutional Assembly, the Legislative Assembly, and the National Convention.

The Rue Castiglione, at the corner of which the Hôtel Continental stands, leads to the **Place Vendôme** (Pl. R, 18; II), an octagonal Place in an imposing, but somewhat cold and monotonous style of architecture, partly constructed by the celebrated architect *J. H. Mansart* (the Younger, d. 1708). The Place was once embellished with an equestrian statue of Louis XIV. by Girardon, and was named *Place des Conquêtes*. The statue was removed during the Revolution, and the name changed to *Place des Piques*. Napoleon I., disliking this reminiscence of the Revolution, altered the name to *Place Vendôme*, a palace having once been erected here by Henri IV. for his son, the Duc de Vendôme. In the centre of the Place, and named after it, rises the —

**Colonne Vendôme*, an imitation of Trajan's column at Rome, 142 ft. in height and 13 ft. in diameter. It was erected by the architects *Denon* (d. 1825), *Gondouin* (d. 1818), and *Lepère* (d.

1844), by order of Napoleon I. in 1806-10, to commemorate his victories over the Russians and Austrians in 1805, as the inscription records. It was taken down by the Communists in May, 1871, at the instigation of the painter Courbet (d. 1878); but, as the fragments had been preserved, it has since been re-erected. The statue of the emperor at the top was also successfully restored in 1875.

The column is constructed of masonry, encrusted with plates of bronze (designed by *Bergeret*) forming a spiral band nearly 300 yds. in length, on which are represented memorable scenes of the campaign of 1805, from the breaking up of the camp at Boulogne down to the Battle of Austerlitz. The figures are 3 ft. in height, and many of them faithfully represent the features, equipment, and uniforms of the soldiers of that period. The metal was obtained by melting down 1200 Russian and Austrian cannons.

The reliefs on the pedestal represent the uniforms and weapons of the conquered armies. At the corners are four eagles bearing garlands. An ornamental bronze door on the S. side leads to the staircase which ascends to the top (176 steps, uncomfortable; fee 25 c.). A tolerable small model of the reliefs is shown at the *Hôtel des Monnaies* (p. 241).

The *Statue of Napoleon*, by *Chaudet*, which originally occupied the summit of the column, was taken down by the Royalists in 1814, the metal being employed in casting the equestrian statue of Henri IV. on the Pont-Neuf (p. 216), and was replaced by a monster fleur-de-lis surmounted by a large white flag. In 1831 Louis Philippe caused a new statue of the emperor, by *Seurre Senr.*, cast with the metal of guns captured at Algiers, to be placed on the summit. This was removed in 1863 to the Avenue de Neuilly, and replaced by a statue of the emperor in his imperial robes by *Dumont*, similar to the original statue.

On the W. side of the Place is the *Ministère de Justice*. The *Hôtel du Rhin* (p. 5), on the S. side of the Place, was the residence of Napoleon III. when deputy to the National Assembly in 1848. On 23rd May, 1871, the Versailles troops captured a barricade in the Rue de Castiglione by passing through this hotel and attacking the insurgents in the rear. M. Maréchal, the proprietor of the house, is said to have offered the Communists 500,000 fr. if they would spare the Vendôme Column. The reply was, 'Donnez un million, et l'on verra!' M. Maréchal, it need hardly be said, was dissatisfied with this answer, and kept his money.

The street prolonging the Rue Castiglione on the W. side of the Place is the Rue de la Paix, mentioned at p. 69. — We, however, retrace our steps towards the S. to the *Rue St. Honoré*, the first cross-street. Here, in the section of the street between the Rue Castiglione and the Rue Royale (p. 75), rises the *Church of the Assumption*, a building of the 17th cent. with a peristyle, surmounted by a somewhat heavy dome (sometimes closed). The cupola is adorned with an Assumption by C. de Fosse. Adjacent, No. 251, is the *Panorama National*. We now re-cross the Rue Castiglione and follow the Rue St. Honoré on the other side to the church of —

St. Roch (Pl. R, 18; II), erected in 1653-1740. The façade, with its two rows of columns, one above the other, was designed by *Robert de Cotte*, and executed by his nephew *Jules de Cotte*. The interior is by *Lemercier*. The debased and confused style of the architecture shows an attempted transition from the showy style of the time of Louis XIV. to new forms. — From the broad flight of steps ascending to the church, in front of which formerly lay a large open space extending to the garden of the Tuileries, on '13th Vendémiaire, in the 4th year' (3rd Oct., 1795), Bonaparte directed his artillery against the Royalists who were advancing to oppose the Convention, and thus put a stop to the counter-revolution.

INTERIOR. Each of the two aisles is flanked with five chapels. The choir contains eight side-chapels and three large chapels in the centre, two of the latter being roofed with spherical vaulting, while the third adjoins the semicircular end of the second.

St. Roch, which is one of the wealthiest churches in Paris, has been embellished since the middle of the present century with numerous paintings and sculptures, and contains monuments to a number of distinguished persons. Under the organ is a medallion portrait to *Corneille* (d. 1684), the poet, who resided in this parish. — The pulpit, with its quaint allegorical decorations, is in the bad taste of the 18th century.

LEFT AISLE. *1st Chapel:* St. Francis Xavier among the Indians; opposite, St. Philip baptising the Ethiopian eunuch, painted by *Chassériau*. — *2nd Chapel:* St. John pointing out the Saviour, and the risen Christ appearing to the disciples, by *Dureau*; Baptism of Christ, a group in marble by *Lemoine*. — *3rd Chapel:* St. Nicholas, by *Collin* and an inscription in memory of Bossuet, who died in the parish of St. Roch. — *4th Chapel:* Mater Dolorosa, a marble group: the Virgin mourning over Christ taken from the cross, by *Cornu*. — *5th Chapel:* over the altar, the Chaste Susannah, a painting by *Herbstroffer*, and two figures of the same, by *Norblin*; below the window, monument of the *Abbé de l'Épée* (b. 1712, d. 1789), the celebrated teacher of the deaf and dumb, and founder of the Deaf and Dumb Asylum (p. 238), by *Préault*.

CHAPEL OF THE LEFT TRANSEPT: St. Denis preaching, by *Vien* (d. 1809), a celebrated picture.

CHOIR AMBULATORY. The Chapels on both sides of the Ambulatory contain large reliefs representing scenes from the history of Passion, and a number of paintings. *Chapels on the Left:* (1st) St. Vincent de Paul, by *Porion*; (2nd) St. Joseph, by *Tissier* and *Biennoury*; (3rd) St. François de Paule, by *Scheffer* and *Loyer*; (4th) St. Carlo Borromeo, by *Raymond Batze*. — *Chapels on the Right:* (1st) Ste. Clotilde, by *Devéria*; (2nd) St. Theresa, by *Bohn*; (3rd) St. Catherine, by *Brune*; (4th) Mary Magdalene, by *Brisset*.

CHAPELS IN THE RETRO-CHOIR. The *1st Chapel*, dedicated to the Virgin, and constructed in 1753, was remodelled by *Saint-Père* in 1845. The dome is embellished with a large fresco of the Assumption, by *Pierre*. Among the modern paintings are the following fine works: Christ blessing children, by *Vien*; Christ driving out the money-changers, by *Thomas*; Raising of the daughter of Jairus, by *Delorme*; Triumph of Mordecai, by *Jouvenet*. Upon the altar: Nativity, a group in marble by *Michel Anguier*. — The *Chapelle du Calvaire* (the 3rd), which is separate from the other two, contains three well-executed groups: the Crucifixion, Christ on the Cross, and the Entombment. The central group, by *Mich. Anguier*, occupies a niche and is lighted from above.

RIGHT TRANSEPT. In the Chapel: Healing of the Leper, a somewhat theatrical composition, by *Doyen* (d. 1806).

RIGHT AISLE. *1st Chapel* (5th from the entrance): St. Peter, by *Dureau*. — *2nd Chapel:* Purgatory, by *Boulanger*. — *3rd Chapel:* St. Stephen, by *Roux*; monument of marshal *Duc de Créquy* (d. 1687), by *Coyzevox*.

and *Coustou*. — *4th Chapel*: The Holy Women and the Risen Saviour, by *Charpentier*; monuments of Cardinal *Dubois* (d. 1729), by *G. Coustou*, and of *Comte d'Harcourt* (d. 1666), by *Renard*; busts of the painter *Mignard* (d. 1695), by *Desjardins*, and of the landscape-gardener *Le Nôtre* (d. 1700), by *Coyzevox the Elder*. — *5th Chapel*: The Prodigal Son, by *Quantin*; monument of the learned chancellor *Maupertuis* (d. 1759), by *d'Huez*; bust of the *Duc de Lesdiguières* (d. 1626), by *Coustou*, and several medallions.

The *Rue des Pyramides*, to the right of St. Roch, has been lately prolonged from the church to the Avenue de l'Opéra (p. 69). In carrying out this improvement it was found necessary to level a slight eminence called the *Buttes des Moulins*, and to demolish the clock-tower of St. Roch, which stood upon it.

The Rue St. Honoré is continued in the direction of the Place du Théâtre Français and the Place du Palais-Royal. We, however, turn to the right and descend by the Rue des Pyramides to the Rue de Rivoli, passing on the way the small *Place des Pyramides*, embellished with a mediocre statue of *Joan of Arc*, in bronze, by *Frémiet*.

The Rue de Rivoli now passes the Tuileries (p. 155), part of which has been rebuilt since 1871. Beyond the Pavillon de Rohan, with the archways leading to the Place du Carrousel (p. 155), we reach the Nouveau Louvre, now occupied by the Ministry of Finance.

Opposite is the small PLACE DU PALAIS-ROYAL (Pl. R, 20; II), one of the busiest squares in Paris. There is an important omnibus office in this Place, and another immediately adjacent in the Rue St. Honoré. To the right are the Hôtel and Magasins du Louvre (pp. 4, 41), to the left the Hôtel du Pavillon de Rohan (p. 4). In front, on the N. side of the Place, rises the —

Palais-Royal. (The palace proper, which faces the Place, must not be confounded with the gardens and arcades described below, to which the name is also given.)

The palace was erected by Cardinal Richelieu in 1629-34, and named the *Palais-Cardinal*. After his death it was occupied by Anne of Austria, the widow of Louis XIII., with her two sons Louis XIV. and Philip of Orleans, then in their minority. Since then the building has been called the *Palais-Royal*.

Louis XIV. presented the palace to his brother Duke Philip of Orleans, whose second wife, Elizabeth Charlotte, Princess of the Bavarian Palatinate (b. at Heidelberg 1652, d. 1722), wrote a number of exceedingly curious letters to her German relations with reference to the court of Louis XIV. The princess, to whom her husband's court was distasteful, occupied separate apartments in the palace. Her son, *Philip of Orleans* (d. 1723), who was regent during the minority of Louis XV., afterwards indulged here in those disgraceful orgies which are described by his contemporary the *Duc de St. Simon*. The Palais-Royal remained in possession of the Orleans family. *Philippe Egalité*, who was beheaded in 1793, grandson of the regent, led a scarcely less riotous and extravagant

life than his grandfather. In order to replenish his exhausted coffers, he caused the garden to be surrounded with houses, still existing in their original form, which he let for commercial purposes, and thus materially improved his revenues.

Many of the upper apartments of these buildings were formerly devoted to play, while the cafés on the ground-floor became a favourite rendezvous of democrats and malcontents. It was here that *Camille Desmoulins*, one of the most vehement republican ring-leaders, called the populace to arms on 12th July, 1789, and assumed the green ribbon which for a short time formed the distinctive badge of his party; and so well concerted were his plans that on the following day he organised a 'Garde Nationale', led the way to the Bastille (p. 60), and captured that fortress on 14th July.

The building was now called the *Palais-Egalité*, and subsequently, when Napoleon assembled the Tribunate here in 1801-07, the *Palais du Tribunat*. From 1807 to 1814 the palace was unoccupied; but in 1815, during the 'hundred days', it was the residence of Lucien Bonaparte.

On the Restoration of the Bourbons in 1815 the Orleans family regained possession of the Palais-Royal, and it was occupied by *Louis Philippe* down to the end of 1830. Shortly before the outbreak of the revolution of July, he gave a sumptuous ball here in honour of the Neapolitan notabilities then visiting Paris, which gave rise to Salvandy's famous witticism — '*Nous dansons sur un volcan*'.

On 24th February, 1848, the mob made a complete wreck of the royal apartments. Notwithstanding the request, '*Respectez les tableaux*', which some well-meaning hand had written on the walls, most of the pictures were also destroyed. The fact that the broken glass and porcelain collected in the palace and sold by auction on 14th Feb., 1850, weighed upwards of 25 tons, will serve to convey an idea of the extent of the devastation. After this the building was styled the *Palais-National*; but its original name was restored by Napoleon III., who assigned the S. wing, opposite the Louvre, as a residence for his cousin, Prince Jérôme Napoleon, the former King of Westphalia (d. 1860). After the death of the latter it was occupied by his son, who bears the same name.

On 22nd May, 1871, the Communists set the Palais-Royal on fire, chiefly with a view to destroy the apartments of Prince Napoleon, most of whose valuables and works of art had fortunately been removed. The S. wing, including most of the buildings in the 'Cour d'Honneur', with the exception of the S.W. corner where the Théâtre Français is situated, became a prey to the flames. The palace has since been completely restored; the apartments are now used by the *Conseil d'Etat*, and are not shown to the public. The building contains few objects of artistic value, its interest being chiefly historical.

The principal entrance to the *ARCADES and GARDEN of the Palais-Royal is to the left, between the palace and the *Théâtre Français* (p. 85), but visitors may also enter through the palace-court. The first arcade to the left is the *Galerie de Chartres*, containing the *Maison Chevet* (see p. 13). On the right is the handsome *Galerie d'Orléans* (S. side), a lofty arcade 320 ft. in length and 106 ft. in width, roofed with glass, paved with marble, and flanked with shops. It was constructed in 1830 on the site of the disreputable wooden stalls which formerly stood here.

The ground-floors of the square of buildings enclosing the garden of the Palais-Royal are chiefly occupied by shops, which exhibit a tempting display of jewellery and other 'objets de luxe'. These were once the best shops in Paris, but they are now greatly surpassed by those in the Boulevards and elsewhere. The rent of a small shop here averages 120-160*l.* per annum.

The first floors of most of the houses are used as restaurants, some of the best of which also occupy the ground-floor (comp. pp. 13, 15). On the N. side is the *Café de la Rotonde* (p. 18).

The E. side of the square is called the *Galerie de Valois*, the W. side the *Galerie Montpensier* (with the *Théâtre du Palais-Royal*, p. 34), and the N. side the *Galerie Beaujolais*. A visit to these arcades, especially at night, when they are brilliantly illuminated, should not be omitted.

The GARDEN enclosed by the buildings of the Palais-Royal, 250 yds. in length and 110 yds. in breadth, and hardly deserving of the name, is scantily shaded by a quadruple row of elms and limes. In the centre is a circular basin of water, 22 yds. in diameter, near which a military band generally plays on summer evenings. The garden is embellished with good bronze copies of the Apollo Belvedere and the Diana of Versailles, and several indifferent modern sculptures in marble: Youth bathing, by *Espercieux* (d. 1840); Boy struggling with a goat, by *Lemoine*; Ulysses on the sea-shore, by *Bra* (d. 1863); Nymph bitten by a serpent, by *Nanteuil* (d. 1865). The small cannon on the grass, at the S. end of the flower-garden, is fired by means of a burning-glass at noon precisely. The chairs under the trees are let at 10 c. each. All the entrances to the garden are closed at midnight, but the galleries remain open.

At the back of the Palais-Royal is the Bibliothèque Nationale (p. 186), to the right of which is the Rue Vivienne, leading past the Bourse, and to the left the Rue de Richelieu (p. 186). To the N.E. are the Place des Victoires, the Banque de France, etc. (see p. 171).

Almost adjoining the Place du Palais-Royal on the W. is the small *Place du Théâtre Français*, embellished by two handsome modern fountains by *Davioud*, with statues in bronze by Moreau and Carrier-Belleuse. The Avenue de l'Opéra and the Rue de Richelieu connect the Place with the Boulevards.

The THÉÂTRE FRANÇAIS was built in 1782, but the façades towards the Rue St. Honoré and the Place have both been renewed in recent years. The exterior is unattractive. The handsome Doric vestibule contains a statue of Talma, the tragedian (d. 1826), by *David d'Angers*, and figures of Tragedy and Comedy by *Duret*, bearing respectively the features of the celebrated actresses Mlle. Rachel (d. 1858) and Mlle. Mars (d. 1847). The 'foyer du public' is adorned with a statue of *Voltaire* (d. 1778) by Houdon, with a chimney-piece with a relief representing comedians crowning the figure of Molière, by *Lequesne*, and with busts and scenes from the writings of celebrated French dramatists. In one of the corridors is a statue of Georges Sand (d. 1876), by *Clésinger*. The interior has been re-decorated since 1879, and the ceiling adorned with a representation of France distributing laurels to her three great children, Molière, Corneille, and Racine. Comp. p. 33.

We now return across the Place du Palais-Royal to the Rue de Rivoli, where the *Hôtel de Louvre* (p. 4) and the *Grands Magasins de Louvre* (p. 41) rise to the left. To the right, farther on, is the Vieux Louvre (p. 94), nearly opposite which, and partially concealed by the last arcades, is the *Temple de l'Oratoire*, a church erected by the priests of the Oratoire in 1621-30, but now used as a Presbyterian place of worship (p. 47). The entrance is in the Rue St. Honoré.

At this point the arcades terminate, and the Rue de Rivoli is intersected by the *Rue de Louvre*, which ends at present near the new Hôtel des Postes (see p. 172), but is to be continued thence to the Rue Montmartre. The first building to the right in the Rue de Louvre is the Vieux Louvre, with the famous Colonnade by Perrault (p. 95). Opposite rises the *Mairie* of the first arrondissement (*Louvre*), which has been erected, with a view to secure harmony of effect, in a style similar to that of the adjoining church of St. Germain l'Auxerrois.

The church of **St. Germain l'Auxerrois* (Pl. R, 20; *III*), founded before the time of Charlemagne, dates in its present form from the 15th and 16th centuries, but numerous portions dating from the three preceding centuries have been retained. The principal restoration took place during the period when the purity of the Gothic style had begun to be lost in richness of decoration, and it has again been restored recently.

The **Porch* consists of three large and two small arcades, surmounted by a kind of terrace with a balustrade, which also runs round the whole church. Above the terrace, but farther back, rises the gable façade of the nave, pierced with an arched window of rich Flamboyant rose-tracery and flanked by two hexagonal turrets. The gable is crowned with an Angel of the Last Judgment by *Marochetti*. The porch, designed by *Jean Gausse*, dates from the first half of the 15th century. The statues of saints which embellish the

pillars are chiefly of a later date. The interior of the porch is adorned with frescoes on a gold ground, by *Mottez*, now sadly defaced. In the centre: Christ on the Cross, surrounded by saints, among whom is the Maid of Orleans; on the left the Sermon on the Mount, and on the right the Mount of Olives; over the lateral portals, Jesus in the Temple, and the Descent of the Holy Ghost.

The INTERIOR, to which the lowness of the roof gives a depressed character, consists of nave and double aisles, and is surrounded with chapels. The pillars of the nave were converted into fluted columns in the 17th cent., and the handsome woodwork of the choir-stalls dates from the same period.

The walls are covered with modern frescoes, the finest of which is a Descent from the Cross, in the S. transept, by *Guichard* (1845). The large chapel of Notre-Dame, to the right of the entrance, occupying the whole of this side of the church as far as the transept, is closed by handsome woodwork, and contains a Tree of Jesse, in stone, of the 14th cent., a Gothic altar designed by *M. Viollet-le-Duc*, several paintings, and stained glass by *Amaury-Duval*. The marble **Basin* for holy water in the S. transept, designed by Mme. de Lamartine and executed by *Jouffroy*, deserves inspection. It consists of three shells, and is surmounted by a finely sculptured group of three angels around a cross. — The first chapel of the choir beyond the Sacristy contains monuments in marble to the chancellor *Etienne d'Aligre* (d. 1635) and his son (d. 1674). — The chapel beyond that of the apse contains two statues from a mausoleum of the Rostaing family. The chapel after the next contains a monument to St. Denis, who is said to have been interred at this spot after his martyrdom (p. 192). The chapel of Notre Dame de la Compassion, adjoining the N. transept, contains an altar-piece in wood in the Flamboyant style, representing the history of Christ and the Virgin.

From the small tower near the transept once resounded the preconcerted signal for the massacre of St. Bartholomew, and during the whole of that fearful night the bell unremittingly tolled its funeral peal. — On 14th Feb., 1831, the anniversary of the murder of the Duc de Berry (p. 191), a solemn mass was being performed here to his memory by the partizans of the elder branch of the Bourbon family, when the populace forced their way into the sacred edifice, ejected the priests, and compelled the authorities to keep the church closed for a considerable time. It was not re-opened as a church till 1838.

The *Tower* between the church of St. Germain and the Mairie mentioned at p. 85, from *Ballu's* designs, was built simply to fill up the vacant space, a stop-gap which cost 2 million francs. — From the end of the Rue du Louvre we obtain a good view of the Pont-Neuf with the statue of Henri IV (p. 216), and of the dome of the Pantheon (p. 233) rising in the background.

III. FROM THE RUE DU LOUVRE TO THE HÔTEL DE VILLE.

Tour St. Jacques. Place du Châtelet. St. Merri.

Beyond the Rue du Louvre the Rue de Rivoli intersects the Rue du Pont-Neuf, leading from the bridge of that name to the Halles Centrales (p. 172), which are visible to the left. Farther on, to the left, diverge the Rue des Halles, the Rue St. Denis (p. 64), and the *Boulevard de Sébastopol*. The last, one of the magnificent streets constructed under Napoleon III. by M. Haussmann, Préfet de la Seine is terminated at the N. end by the Grands-

Boulevards (p. 57), between the Porte St. Martin and the Porte St. Denis, and on the S. by the Place du Châtelet (see below).

In a small public garden at the intersection of the Rue de Rivoli and Boulevard de Sébastopol rises the —

***Tour St. Jacques** (Pl. R, 23; *III, IV*), a handsome square Gothic tower, 175 ft. in height, erected in 1508-22, a relic of the church of *St. Jacques de la Boucherie* which was taken down in 1789 and sold as national property. The tower would probably have shared the same fate, if it had not been re-purchased by the city in 1836 and subjected to a process of restoration. In the hall on the ground-floor is a statue of the philosopher *Pascal* (d. 1662), who on the summit of this tower made his first experiments with regard to atmospheric pressure, by *Cavelier*.

The SQUARES and PROMENADES of Paris, like the parks and squares of London, not only serve to beautify the city, but also perform the function of 'lungs', in admitting fresh air to crowded localities. Unlike the London squares, on the model of which they were formed, they are all open to the public, and afford thousands of children opportunities of healthful exercise that would otherwise be almost entirely lacking. The principal squares or small public parks of this kind, besides that of the Tour St. Jacques, are the Squares des Arts et Métiers (p. 174), du Temple (p. 63), Montholon (p. 193), de la Trinité (p. 198), and des Batignolles (Pl. B, 14). The parks of Buttes-Chaumont (p. 194) and Montsouris (p. 238) have also recently been laid out for the benefit of the E. and S. quarters of the city.

The *VIEW from the summit of the Tour de St. Jacques is admittedly the finest in Paris, as the tower occupies a very central position; and visitors cannot do better than utilise the first clear and calm day after their arrival in gaining a general idea of the city from this coin of vantage. The entrance is on the side farthest from the Boulevards (308 steps; open from 11 till dusk; adm. 10 c.). The following are the chief objects embraced in the view, beginning to the E. on the right bank of the Seine.

In the foreground, the *Hôtel de Ville* (p. 89), beyond which are the churches of *St. Gervais* (p. 92) and, farther off, *St. Paul* (p. 92), with its dome; still farther off, seen through the Rue de Rivoli, the *Colonne de Juillet* (p. 61); in the distance, the two small columns of the *Place du Trône* (p. 207) and, near the horizon, the *Donjon de Vincennes* (p. 208). More to the left is the church of *St. Ambroise* (p. 177) with its two towers, beyond which is the *Cemetery of Père-Lachaise* (p. 178); still farther to the left, the heights of *Belleville* (p. 196), with the churches of *St. Jean Baptiste* (p. 196) and *Notre-Dame-de-la-Croix* (p. 186), the latter with but one tower; lastly, the *Buttes-Chaumont* (p. 195). In the immediate foreground, in the direction in which we are now looking, is the church of *St. Merri* (p. 89), in the Rue St. Martin; farther off, in the same street, the blue and yellow roof of the church of the *Conservatoire des Arts et Métiers* (p. 174), above which rises the tower of *St. Nicolas-des-Champs*; to the right, the *Marché du Temple* (p. 63); to the left, the fine line of streets formed by the *Boulevards de Sébastopol* and *de Strasbourg*, with the *Gare de l'Est* and the spire of *St. Laurent* (p. 194) at the end of it; farther to the left, the *Gare du Nord* (p. 194), the slender spire of *St. Bernard* (p. 194), the towers of *St. Vincent-de-Paul* (p. 193), and *Montmartre*, with the unfinished church of the *Sacré Cœur* (p. 192). In the foreground, to the left of the Boul. de Sébastopol, lie the *Halles Centrales* (p. 172), with the dome of the *Halle-au-Blé* and the church of *St. Eustache* (p. 172); then the *Opera House* (p. 69), flanked by the tower of the *Church of the Trinity* (p. 198) on the right and the dome of *St. Au-*

gustin (p. 201) on the left; on the horizon the heights of Argenteuil and St. Germain-en-Laye; to the left of the Opera, the *Madeleine* (p. 73) and the *Vendôme Column* (p. 79); then, *St. Roch* (p. 81) and the domed Church of the *Assumption* (p. 80); nearer, the *Palais-Royal* (p. 82) and the *Temple de l'Oratoire* (p. 85). At our feet lies the *Place du Châtelet* (see below), with its two theatres and its columns; farther off, the *Louvre* (p. 94) and the church of *St. Germain l'Auxerrois* (p. 85); then the trees of the *Jardin des Tuileries* (p. 158), the *Palais de l'Industrie* (p. 161), the *Arc de Triomphe de l'Étoile* (p. 163), and, to the right, the pyramid of the *Russian-Greek Church* (p. 201). — We now direct our attention to the left bank of the Seine, where, on the horizon, we can distinguish the fort of *Mont Valérien* (p. 281) and the heights of St. Cloud, Sèvres. Meudon, Clamart, Châtillon, etc. To the left of Mont Valérien, but considerably nearer, is the *Palais du Trocadéro* (p. 276) with its two minarets (on the right bank); still nearer, *Ste. Clotilde* (p. 268), the gilded dome of the *Invalides* (p. 273; to the left), and the *Ecole Militaire* (p. 275); close to the river, the dome of the *Institut de France* (p. 239); to the left of the Invalides, the two small towers of *St. François Xavier* (p. 274); nearer, the tower of *St. Germain-des-Prés* (p. 245); to the left, the towers of *St. Sulpice* (p. 247); on the bank of the river, the *Palais de Justice* with the *Sainte Chapelle* (p. 214), the *Fontaine St. Michel* (p. 222), and the *Boulevard St. Michel* (p. 222); to the right of the last, the roof of the *Palais du Luxembourg* (p. 248); more distant, the handsome square tower of *St. Pierre de Montrouge* (p. 239), and, more distant still, the clock-tower of *Fontenay-aux-Roses* (p. 328). Then, in the foreground again, we observe, to the left of the Palais de Justice, the fine group of buildings including the *Tribunal de Commerce* (p. 215) the *Préfecture de Police* (p. 217), the *Hôtel-Dieu* (p. 220), and *Notre-Dame* (p. 217); beyond these, the small pyramidal tower of *St. Séverin* (p. 223), the domed church of the *Sorbonne* (p. 232), the *Panthéon* (p. 233), and *St. Etienne-du-Mont* (p. 237; to the left); farther off, the dome of the *Val-de-Grace* (p. 233); to the right, the tower of *St. Jacques du Haut-Pas* (p. 238), and the aged elm of the *Deaf and Dumb Asylum* (p. 238); still more distant, the small domes of the *Observatoire* (p. 256). Looking in the direction of the arm of the Seine that separates the Ile de la Cité from the Ile de St. Louis, we see the red roof of the *Halle-au-Vin* (p. 262), with the *Jardin des Plantes* (p. 259) to the left, and, more distant, the dome of the *Salpêtrière* (p. 263) and the church of *Notre-Dame-de-la-Gare*. The Seine is visible as far up as the *Pont-National*, the first bridge in Paris, while downwards it does not come into view again beyond the *Pont-Royal*, near the Tuileries.

The new *Avenue Victoria*, which skirts the S. side of the square of the Tour de St. Jacques, leads hence to the Hôtel de Ville (p. 89).

The *Place du Châtelet* (Pl. R, 20, 23; V), the site of which was occupied till 1802 by the notorious prison of that name, lies at the S. end of the Boulevard de Sébastopol, on the bank of the Seine. The *Fontaine de la Victoire*, designed by Bosio, and erected here in 1807, commemorates the first victories gained by Napoleon I. It is adorned with four figures representing Fidelity, Vigilance, Justice, and Power, and surmounted by the 'Colonne du Palmier', on which are inscribed the names of the battles. On the summit is a statue of Victory, with outstretched hands, as if in the act of distributing laurels. The monument originally stood farther from the Seine, but was removed *entire* on the construction of the Boulevard de Sébastopol in 1855, and re-erected here on a pedestal adorned with four sphinxes. On the right and left of the Place du Châtelet are situated the *Théâtre du Châtelet* and the *Théâtre des Nations* (formerly Lyrique) respectively (see pp. 34, 35).

The *Pont-au-Change* (Pl. R, 20; V), of equal breadth with the Boulevard itself, is one of the chief channels of communication between the Cité (p. 212) and the left bank. The bridge, which is one of the most ancient and renowned in Paris, was entirely rebuilt in 1858-59. Its name is derived from the shops of the money-changers with which the old bridge was flanked. The bridge commands a fine view of the buildings on the Ile de la Cité.

In the Rue St. Martin, a little to the N. E. of the Tour St. Jacques, rises the church of **St. Merri** (Pl. R, 23; III), properly *St. Médéric*, from Prior Médéric of Autun, who was buried about the year 700 in the Chapelle de St. Pierre which then occupied this site. The church is a good Gothic building, although begun as late as 1520, and not completed till 1612. It possesses a beautiful though unfinished portal in the Flamboyant style, flanked on one side by a tower with round arches near the top and on the other by a slender turret. The interior is in a pseudo-classical style, dating in its present form from the time of Louis XIV. Among the most noteworthy contents are a large marble crucifix, at the high-altar; a Pietà by *Stodtz* in the second chapel to the left; two good pictures by *C. Vanloo* (d. 1765), at the entrance to the choir; and a painting by *Belle* (d. 1806), in the left arm of the transept. The chapels of the ambulatory are adorned with fine frescoes by *Cornu*, *Lehmann*, *Duval*, *Chassériau*, *Lepaulle*, etc.; and the large chapel on the right contains several statues by *J. B. Debay*.

We now return to the Rue de Rivoli, where we soon reach, on the right, the **Hôtel de Ville** (Pl. R, 23; V), or town-hall of Paris, architecturally and historically the most interesting building in the city. The present edifice (still unfinished), which replaces the old Hôtel de Ville, burned by the Communists on 24th May, 1871, has been erected under the superintendence of *Messrs. Ballu* and *Deperthes*, who have adhered throughout to the style of the original building. The fire, however, destroyed much that can never be restored, including the library of 100,000 vols., numerous works of art, and a great many important public documents.

The construction of the old Hôtel de Ville was begun in 1533 by the Italian architect *Domenico Boccadoro da Cortona*, but was suspended till the reign of Henri IV. (1608). It was completed in 1628, in the Renaissance style, by *Pierre de la Vallée*. As the original building afforded too little accommodation for the residence and offices of the chief municipal functionary of Paris, who was called '*Prévôt des Marchands*' down to 1789, and afterwards '*Préfet de la Seine*', it was gradually enlarged; and when the additions were completed in 1841, the edifice was four times the size of the Hôtel de Ville of Henri IV. Notwithstanding its vast size, it was again found necessary in 1857 to make further provision for the offices of the Préfecture by erecting two buildings opposite the principal façade, on the other side of the Place.

The new Hôtel de Ville, like the original building, is in the form of a rectangle, 470 ft. long, 263 ft. wide, and 60 ft. high, with pavilions at the angles 85 ft. high and a campanile in front attaining a height of 164 ft. The niches are to contain statues of celebrated Parisians of all ages. Several of the old statues have escaped destruction, though not without serious injury. Among those which have been preserved are a bronze statue of Louis XIV. by *Coyzevox*, an equestrian statue of Francis I. by *Cavelier*, and an equestrian figure in relief of Henri IV., in bronze, after *Lemaire*, which was placed over the principal entrance.

The Hôtel de Ville stands in an open situation, and contains three courts within its precincts. On the side next the Seine are the apartments of the Prefect, looking out on a small garden reserved for the use of that dignitary. The rooms facing the Rue de Rivoli contain the different public offices. On the first floor are the Council Chamber, immediately above the portal, and the Reception Rooms. The *Salle des Fêtes* is 164 ft. long, 40 ft. wide, and 43 ft. high. The reception rooms of the old Hôtel de Ville were most gorgeously fitted up and adorned with painting by some of the most eminent French artists; and no pains will be spared to make the new rooms equally magnificent.

After the destruction of the Hôtel de Ville the municipal authorities were established in the Palais du Luxembourg, but on the return of the Chamber of Deputies to Paris (see p. 267), they were removed to the Tuileries (see p. 158). The prefect is the superior officer of the twenty *maires* of Paris, each of whom presides over an *arrondissement* (p. 50), and of the *sous-préfets* of the districts of St. Denis and Sceaux.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party. On 14th July, 1789, the captors of the Bastille were conducted in triumph into the great hall. Three days later, Louis XVI. came in procession from Versailles to the Hôtel de Ville under the protection of Bailly and other popular deputies, thus publicly testifying his submission to the will of the national assembly. The king was accompanied by a dense mob, to whom he showed himself at the window of the Hôtel de Ville wearing the tri-coloured cockade, which Lafayette had just chosen as the cognisance of the new national guard. On 27th July, 1794 (9th Thermidor), when the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings here, Barras with five battalions forced his entrance in the name of the Convention, and Robespierre, to escape arrest, attempted to shoot himself, but only succeeded in shattering his jaw. Here was also celebrated the union of the July Monarchy with the bourgeoisie, when Louis Philippe presented himself at one of the windows, in August, 1830, and in view of the populace

embraced Lafayette. From the steps of the Hôtel de Ville, on 24th Feb., 1848, Louis Blanc proclaimed the institution of the republic.

From 4th Sept., 1870, to 28th Feb., 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and from 19th March to 22nd May, 1871, that of the Communist usurpers and their pretended 'comité du salut public'.

In accordance with a secret resolution passed by the ringleaders of these miscreants on 20th May, 1871 (comp. p. 157), heaps of combustibles steeped in petroleum, and barrels of gunpowder were placed in various parts of the building. At the same time they had strongly barricaded every approach to the building, which from the first had been the great centre of their operations, and where they had accumulated every possible means of defence. On the morning of 24th May a fearful struggle began in the Place de l'Hôtel de Ville, and was protracted without intermission until the following morning. As the insurgents were gradually driven back, they gave vent to their rage and despair by setting on fire many of the surrounding buildings and murdering the inhabitants, while two of their number, specially charged with the task by the commandant Pindy, ignited the combustibles in the Hôtel de Ville, although about 600 of their party were still within its precincts. The troops, now masters of the whole neighbourhood, directed an incessant fire against the devoted building and its unhappy occupants, all of whom perished. No quarter was given to those who attempted to escape from the blazing pile, while those who remained within its walls met with a still more appalling fate.

The *Place de l'Hôtel de Ville*, formerly named *Place de Grève* ('bank of the river'), has also witnessed many a tragedy. During a long series of years the stake and the scaffold exercised their dismal sway here. Thus in 1572, after the massacre of St. Bartholomew, Catherine de Médicis doomed the Huguenot chiefs Briquemont and Cavagnes to perish ignominiously by the gallows in this Place; and in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be tortured and executed here for having accidentally caused the death of her husband Henri II. at a tournament (p. 206). From that period down to 1789, the Place de Grève witnessed the execution of the numerous victims of a despotic government, as well as criminals; and in the July of that year, after the capture of the Bastille by the insurgents, Foulon, general comptroller of finance, and his son-in-law Bertier, the first victims of the Revolution, were hanged by the mob on the lamp-posts of this Place. Among the famous criminals who have here paid the penalty of their misdeeds are Ravailiac, the assassin of Henri IV. (1610), the Marquise de Brinvilliers, the poisoner (1676), Cartouche, the highwayman (1741), and Damiens, who attempted to assassinate Louis XV. (1757). — The place is to be embellished with a statue of *Etienne Marcel*, Prévôt des Marchands (see p. 89) in the reign of John the Good (1350-1364).

The Place de l'Hôtel de Ville is connected with the Cité by the *Pont d'Arcole*, so named after a youth who was killed here in 1830, at the head of a band of combatants. It was rebuilt in 1854-55. The street in a line with the bridge on the other side of the river leads straight to Notre-Dame (p. 217).

IV. FROM THE HÔTEL DE VILLE TO THE BASTILLE.

St. Gervais.

To the N. of the Hôtel de Ville begins the *Rue du Temple*, an old and busy street, which passes the Temple and joins the Rue de Turbigo near the Place de la République (p. 63).

A little farther on, to the left (N.), of the Rue de Rivoli, at the end of the short Rue des Deux-Portes, is the Rue des Billettes, in which stands the *Eglise des Carmes* or *des Billettes* (Pl. R, 23; V), a Lutheran church built in the 18th century. On the left are a Protestant school and small Gothic cloisters of the 15th century. This quarter contains many other narrow old streets, similar to the Rue des Billettes.

At the back of the Hôtel de Ville are two large and handsome barracks, constructed, like those of the Château d'Eau, at a point where the great width of the streets facilitates the action of troops in mass. That to the left, the *Caserne Napoléon*, is capable of accommodating 2500 men, and is said to communicate with the Hôtel de Ville by subterranean passages. The *Caserne Lobau*, to the right, is less extensive.

The Church of St. Gervais (Pl. R, 23; V), or *St. Gervais et St. Protas*, which stands at the end of the Place between the two barracks, was begun in 1212, but was completely remodelled in the 14th cent.; it now presents a combination of the Flamboyant and Renaissance styles. The heavy Greek portal, added by *Debrosse* in 1616, is considered a fine work, although not harmonising with the rest of the building. If the chief entrance is closed, admission is obtained by a small door at the N. end of the choir.

The INTERIOR, which is remarkable for its height and the pendentives of its vaulting, contains several valuable paintings. In the left transept is a *Passion*, painted on wood, in nine sections, a work of the German school of the 15th century (attributed to Dürer). In the second chapel on the left is a bas-relief in stone, of the 13th cent., representing Christ receiving the soul of the Virgin. To the right of the apse is the *Mausolée* of Michael Le Tellier (d. 1685). The candelabra and a bronze crucifix on the high-altar are good works of the 18th century. The church formerly contained a number of fine old stained-glass windows, of which only two, both restored, now remain: one, by *Jean Cousin* (1500-1584), in the Chapelle de la Vierge; the second and finer, representing the Judgment of Solomon, by *R. Pinaigrier* (1531), in the second chapel on the right (beyond the transept).

To the N. of St. Gervais, behind the Caserne Napoléon, is the small *Place Baudoyer*, with the *Mairie* of the fourth Arrondissement, an edifice in the style prevalent at the end of the 16th century.

We here regain the Rue de Rivoli, which is succeeded a little farther on by the *Rue St. Antoine*. In the latter, on the right, is the old Jesuit church of *St. Paul et St. Louis* (Pl. R, 25, 26; V), erected in 1627-41, by *P. Derrand*. The handsome Renaissance portal, was added by *P. Marcel Ange*. The church is surmounted with a dome, which was one of the first constructed at Paris. The architects have drawn their inspiration from the Italian churches

of the end of the 16th cent., and superadded the distinguishing features of the style peculiar to the Jesuits. The general effect is imposing, but the ornamentation is overladen. The portal of St. Gervais is superior to that of St. Paul, for which it served as a model. The interior consists of a lofty nave with two aisles surmounted by galleries. The best of the numerous paintings is a Christ in the Garden, an early work of *Eug. Delacroix*, in the left arm of the transept. — The building to the right, formerly a Jesuit college, is now the *Lycée Charlemagne*.

In the Rue Sévigné, which begins opposite the church of St. Paul, is situated the Hôtel Carnavalet (p. 205).

On the left in the Rue St. Antoine, No. 142, is the old *Hôtel de Béthune*, built in the 16th cent. by Maximilien de Béthune, better known as the Duc de Sully and minister of Henri IV. The vaulted roof of the 'porte cochère' is interesting, and the façades in the court are adorned with large bas-reliefs of the Seasons and other elaborate sculptures.

There are numerous other mediæval buildings in this part of Paris, such as those in the Place des Vosges (p. 206; reached by the Rue de Birague, a little farther on, to the left), the *Hôtel d'Ormesson*, Rue St. Antoine 212, and those mentioned below; but most of them are hidden from view by modern edifices called into existence by the requirements of commerce. Farther on in the Rue St. Antoine, to the right, is the *Eglise de la Visitation* or *Temple Ste. Marie*, constructed in the 17th cent. by Fr. Mansart as a convent of Visitandine nuns, and surmounted by a dome. — The Rue St. Antoine terminates in the Place de la Bastille, which is described at p. 59.

We finish our walk by turning to the right into the new Boulevard Henri IV., which affords a fine view of the Pantheon. To the left is the *Caserne des Célestins*, part of which had to be removed in the construction of the boulevard; its name is derived from an old convent on the same site.

To the left diverges the Rue de Sully, in which is situated the valuable *Bibliothèque de l'Arsenal* (Pl. R, 25; V), occupying part of the old arsenal of Paris, which extended from the Seine to the Bastille.

The Library is open daily 10-3, except on Sundays and holidays and during the vacation (15th Aug. to 1st Oct.). Its founder was the *Marquis Paulmy d'Argenson*, who sold it in 1785 to the Comte d'Artois. The latter added the Duc de Lavallière's library to it in 1787. During the Revolution it became government property and was thrown open for general use. In 1815, after the Restoration, it was restored to the Comte d'Artois, and under the name of *Bibliothèque de Monsieur* was still left accessible to the public. At the July Revolution it fell once more into the hands of the state, and received its present name. After the *Bibliothèque Nationale* it is the finest library in Paris.

The Boulevard Henri IV. crosses the two arms of the Seine and the E. end of the Ile St. Louis by means of the new *Pont-Sully*.

On the island, at one side of the Boulevard, is the *Hôtel Lambert* (p. 221).

On the Quai des Célestins, which extends on the N. bank from the Pont-Sully towards the W., is the old *Hôtel de la Valette*, now the *Ecole Massillon*, a handsome building of the 16th cent., with a monumental façade recently restored. Farther on, at the corner of the Rue Figuier, rises the *Hôtel de Sens*, or palace of the archbishops of Sens when they were metropolitans of Paris. It is a Gothic building of the 15th cent., with turrets and a *donjon* in the court.

3. Palace and Galleries of the Louvre. The Tuileries.

I. THE PALACE OF THE LOUVRE.

The ***Louvre* (Pl. R, 17, 20; II), the most important public building at Paris, both architecturally and on account of its treasures of art, is a palace of vast extent, rising between the Rue de Rivoli and the Seine, and is said to derive its name from an ancient hunting château once situated here in the midst of a forest infested by wolves, and called the *Lupara*, or *Louverie*. On the same site, close to the city-wall of that period, *Philip Augustus* (d. 1223) erected a castle, consisting of four wings enclosing a quadrangular court, with a strong keep or *donjon*, the position of which is indicated by a white line on the ground in the S.W. corner of the Cour du Louvre. This château was afterwards handsomely fitted up as a royal residence by *Charles V.* (d. 1380), but no trace of these buildings now remains.

The old château was removed, and the foundation of the present palace laid in 1541, by *Francis I.* (d. 1547), an indefatigable builder, who intended the court of the new building to be of the same extent as that of the old. In 1546 he appointed as his architect *Pierre Lescot*†, the most distinguished master of the earlier French Renaissance style, who continued to superintend the works during the reign of the splendour-loving *Henri II.* (1547-59), and under subsequent monarchs, down to his death in 1578. Of the *Vieux Louvre*, or large quadrangle formed by the buildings enclosing the Cour du Louvre (comp. the Plan), half of the western and half of the southern side next to the Seine were erected by Lescot. The *Façade of the W. wing, facing the court, rising in three stories, and decorated with sculptures by *Jean Goujon* and *Paul Ponce*, is justly admired as the richest and most perfect example of the early Renaissance architecture of that period.

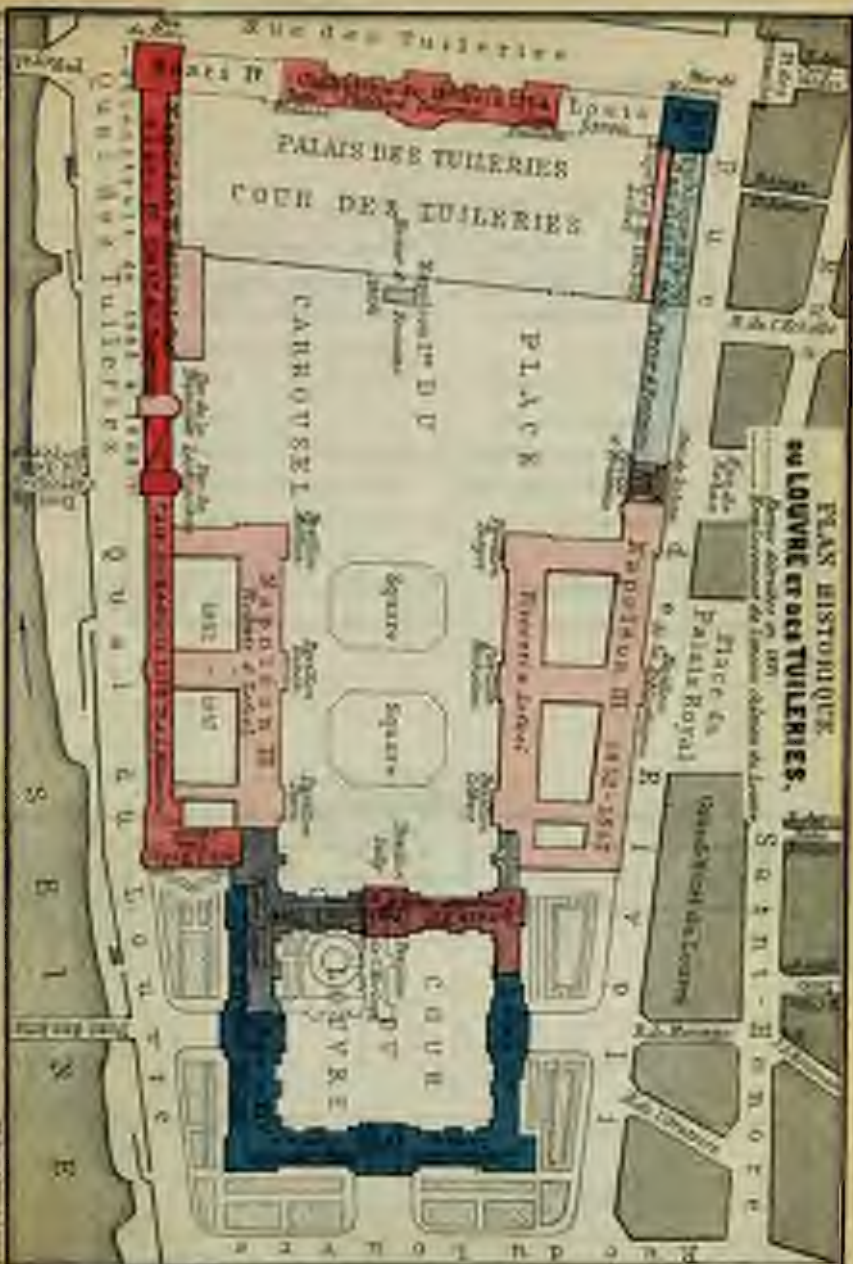
After the death of *Henri II.* his widow *Catherine de Médicis* (d. 1589), during the reigns of her sons *Francis II.* (d. 1560), *Charles IX.* (d. 1574), and *Henri III.* (d. 1589), continued the erection of the S. wing, and in 1566 also proceeded to build the

† For details regarding the artists, see List at the end of the Handbook.

PLAN HISTORIQUE DU LOUVRE ET DES TUILERIES.

Plan dressé en 1801, d'après les plans de l'époque de Louis XIV.

Scalé de 1/100000.



MUSÉES DU LOUVRE.

0 10 20 30 40 50 Mètres

REZ-DE-CHAUSSEE

- | | |
|---|--|
| A. <i>Entrée du musée égyptien.</i> | H. <i>Entrée des musées du 1^{er} étage et des marbres antiques, à 11 h.</i> |
| B. <i>Entrée du musée assyrien.</i> | I. <i>Escalier des musées d'antiquités égyptiennes et grecques, etc.</i> |
| C. <i>Entrée des salles des antiquités de l'Asie-Mineure.</i> | J. <i>Escalier du musée du Moyen-Age et de la Renaissance, etc.</i> |
| D. <i>Entrée du musée des marbres antiques, grecs et romains.</i> | K. <i>Escalier Henri II (collection la Caze, musée de peinture, etc.).</i> |
| E. <i>Entrée du musée des sculptures du Moyen-Age et de la Renaissance.</i> | L. <i>Escalier des galeries françaises et sortie de la Grande Galerie.</i> |
| F. <i>Entrées du musée des sculptures modernes.</i> | M. <i>Direction des musées nationaux.</i> |
| G. <i>Entrée de la Chalcographie ou musée de gravure.</i> | N. <i>Bureaux de l'administration.</i> |

Place du Carrousel

Pavillon Denon

H

L

Galerie Mollien

Vestibule Denon

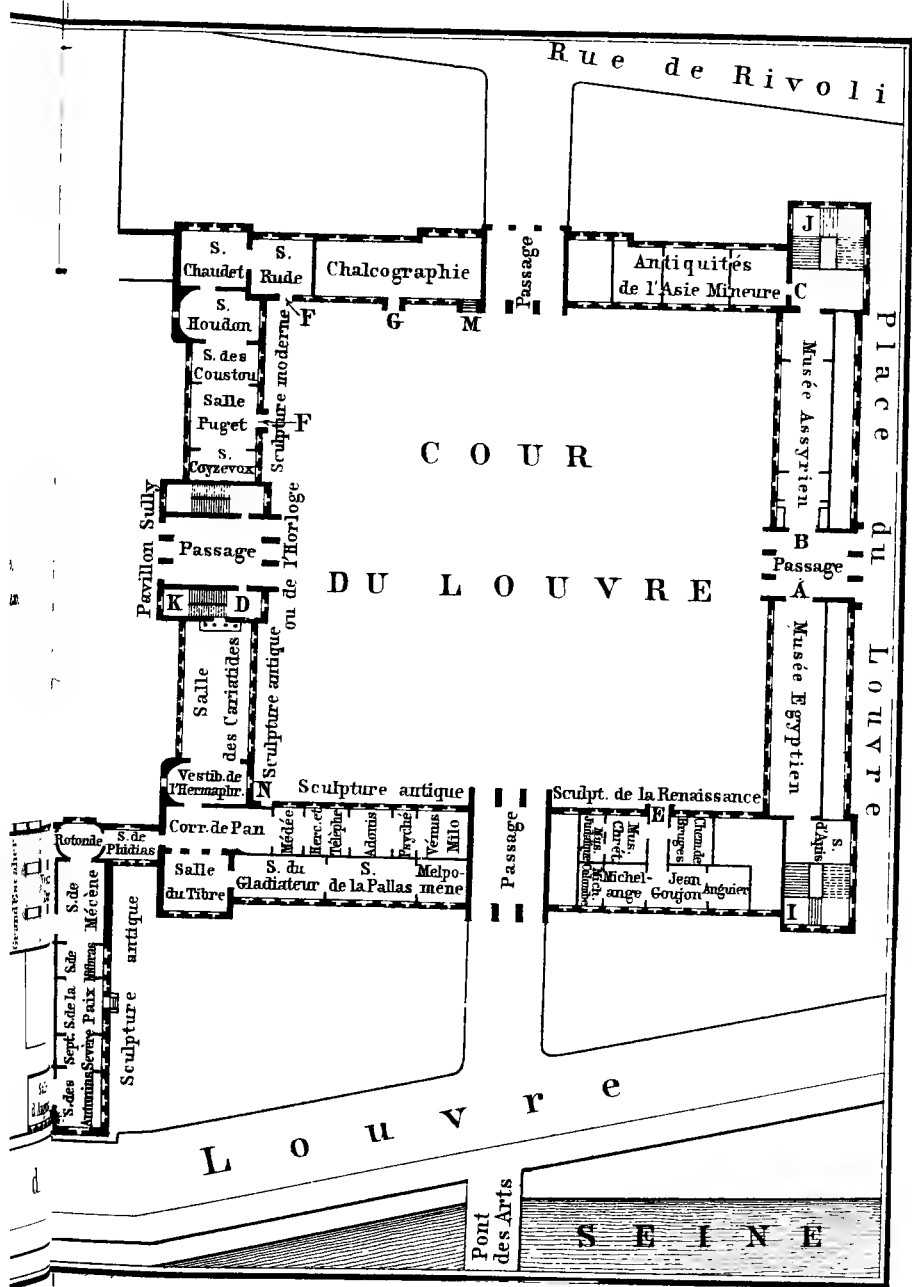
Galerie Daru

Grand Escalier

Vestibule Daru

Salle d'Auguste

Quai du Louvre



0 10 20 30 40 50 Mètres

A. Escalier du musée égyptien.

D. *Entrées principales.*

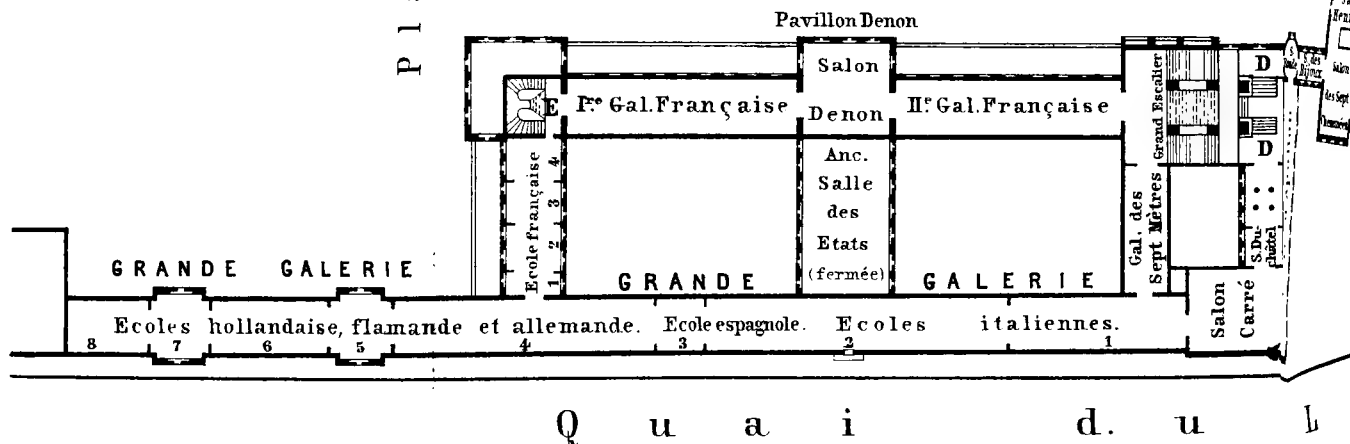
B. Escalier du musée assyrien

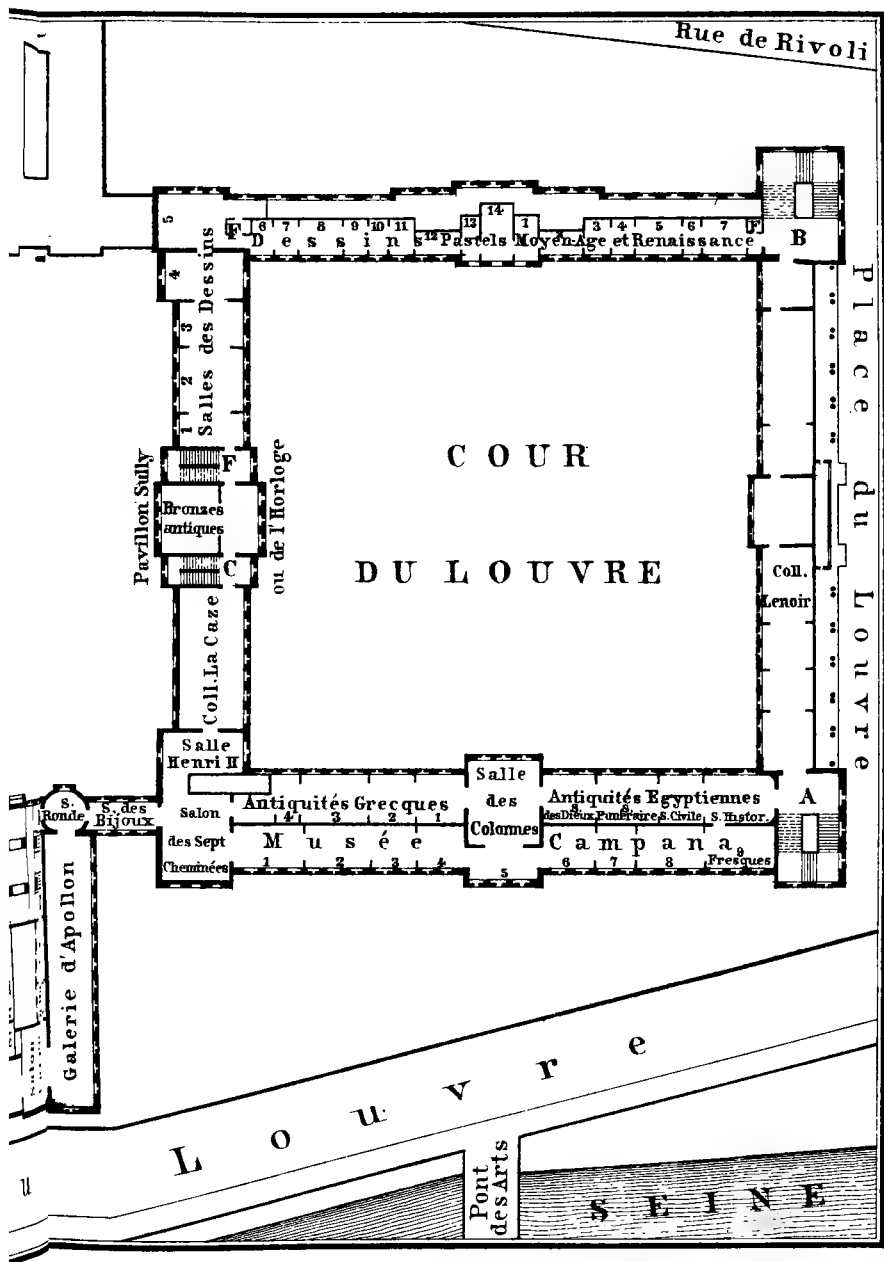
E. Escalier des galeries françaises.

C. Escalier Henri II.

F. Escaliers du 2^e étage.

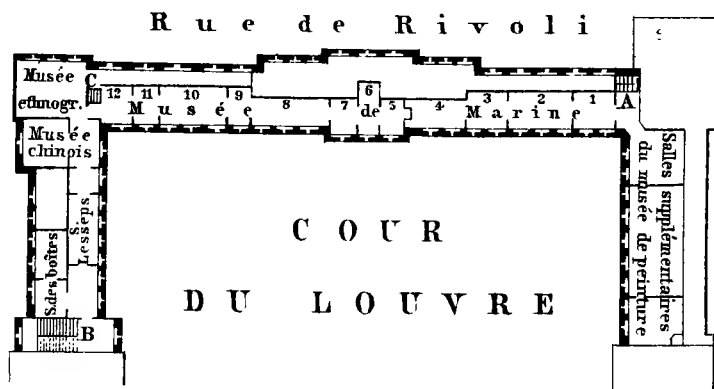
Place du Carrousel





MUSÉES DU LOUVRE.

0 10 20 30 40 50 Mètres.



SECOND ÉTAGE.

- | | |
|---|---|
| <p>A. Escalier des salles supplémentaires
et du musée de marine, seulement pour
la sortie les dim. et fêtes après 2 h.</p> | <p>B. Grand escalier, entrée et sortie.
C. Petit escalier, seulement pour
l'entrée les dim. et fêtes ap. 2 h.</p> |
|---|---|

so-called 'Petite Galerie', a wing of one story over which the Galerie d'Apollon was afterwards constructed, forming a right angle with the other, and running towards the river. The corner-pavilion adjoining the Galerie d'Apollon was also erected by the same queen. These corner-pavilions and others in the centre of the façade, a lingering reminiscence of mediæval towers, form a genuine French peculiarity. Simultaneously with these buildings Catherine de Médicis began to erect the palace of the Tuileries, which was destined to be connected with the Louvre by means of a long gallery on the bank of the Seine. The latter was probably also begun by Lescot.

This older part of the Louvre has been the scene of many memorable historical events. On 19th Aug. 1572, the marriage of *Princess Margaret of Valois* with the King of Navarre, afterwards *Henri IV.* of France, was solemnised here, most of the Huguenot chiefs being present on the occasion. Five days later, on the night of 24th Aug., the signal was given here for the massacre of the Huguenots. The guards immediately issued from the palace-court where they had been assembled, and proceeded first to the residence of *Admiral de Coligny*, who became the first victim of the fearful Night of St. Bartholomew. According to a tradition, repeated by Mirabeau and other orators of the Revolution, *Charles IX.* himself on this occasion fired on his subjects from one of the S. windows of the palace, where the inscription, 'C'est de cette fenêtre que l'infâme Charles IX., d'exécrable mémoire, a tiré sur le peuple avec une carabine', was accordingly engraved in 1795. Six years later, however, the words were erased, as it was discovered that that part of the palace was not built till the reign of *Henri IV.*

Like his predecessors, *Henri IV.* (1589-1610) devoted much attention to the continuation of the Louvre. He constructed the 'Galerie d'Apollon', which forms the second floor of the 'Petite Galerie', and completed the S. gallery leading to the Tuileries which had been begun by Catherine de Médicis, as well as a short connecting wing, now destroyed. His architects, and Lescot's successors, were *Thibaut Métezeau* and his son *Louis Métezeau*, besides whom *Baptiste Androuet du Cerceau* and his brother *Jacques* were also employed. *Pierre Chambiges*, or *Chambiche*, is also mentioned as one of the architects.

The annexed plan of the palace shows the parts usually attributed to these different masters during the reign of *Henri IV.*; but the entire W. portion of the Galerie du Bord de l'Eau was rebuilt under *Napoleon III.* (see next page).

Under *Louis XIII.* (1610-43) the works were suspended for a considerable time, but in 1624 he entrusted *Jacques Lemercier* with the completion of the buildings begun by Lescot. The extent of Lescot's design was quadrupled, and what had formerly been the N. pavilion (Pavillon Sully, or de l'Horloge) was now made the centre of the W. wing. The pavilion was raised, and embellished with eight Caryatides by *J. Sarazin*. The construction of the N., S., and E. sides, begun by *Louis XIII.*, was continued by his successor *Louis XIV.* (d. 1715), *Levau* being the architect who succeeded Lemercier in 1660; and the Galerie d'Apollon which had been burned down, was restored. The principal E. Façade, opposite

St. Germain l'Auxerrois, 190 yds. in length and 90 ft. in height, was erected (1665) by *Claude Perrault*, whose handsome colonnade, consisting of twenty-eight Corinthian columns in pairs, has been somewhat overrated.

The building was neglected after the death of Louis XIV., his successors Louis XV. and Louis XVI. preferring St. Germain, Versailles, and the Tuileries to the Louvre. In 1805 *Napoleon I.* at length caused the whole of the Louvre buildings to be thoroughly restored, and instructed his architects *Percier* and *Fontaine* to erect a connecting gallery between the Tuileries and the Louvre on the N. side.

The downfall of Napoleon caused the suspension of these works, the connecting gallery having been completed as far as the Pavillon de Rohan only. In 1852 the old plan of the French kings and the first emperor for the junction of the Louvre and the Tuileries was revived by *Napoleon III.*, who appointed *Visconti* (d. 1853) his architect, and after his death *Lefuel*, who were instructed to complete the N. connecting gallery. By the year 1857 this immense task was completed, at an estimated cost of 75 million francs. The heavy and showy façades of these new buildings, with their pavilions roofed with domes, their Corinthian half-columns, their Caryatides, their portico, colossal statues (representing 86 eminent Frenchmen), and groups of sculpture (63, of an allegorical character), harmonise in their general characteristics only with the architecture of the earlier parts of the palace. These remarks apply equally to that part of the S. connecting gallery (*Galerie du Bord de l'Eau*, see above) which was reconstructed and enlarged in 1863-68 (at present occupied by the Prefect of the Seine).

The Louvre and Tuileries together cover an area of about 48 acres, enclosing two, or rather three different courts, and forming one of the most magnificent palaces in the world.

Since 1793 the apartments of the Old Louvre have been used as a Museum. The E. half of the S. wing of the New Louvre also contains collections, while the N. wing is occupied by the offices of the minister of finance. On 24th May, 1871, the whole building with its immense treasures of art was seriously imperilled by the incendiarism of the Communists. The part of the connecting wing next to the Tuileries was much damaged by the fire, and the imperial library of 90,000 vols. and many precious MSS. was entirely destroyed. The Versailles troops fortunately arrived in time to arrest the progress of the flames and prevent incalculably greater losses. The restoration of the N. wing is not yet finished.

II. THE GALLERIES OF THE LOUVRE.

Most of the Louvre Collections are open to the public daily, *except Mondays*, gratis. In summer (1st Apr. to 30th Sept.) the collections of *Paintings* and *Ancient Sculptures* are open from 9 to 5 on week-days, and

from 10 to 4 on Sundays and holidays; in winter the hours are 10-4. The other collections are not open till 11 a. m. The *Salle des Boîtes* (p. 154) is shown on Saturdays only. 2-4. The MAIN ENTRANCE in the *Pavillon Denon*, in the centre of the N. façade of the part of the palace built by Napoleon III. (comp. the Ground-plan), is not opened till 11 a.m., but the door in the archway of the *Pavillon Sully* or *d'Horloge* (D on Ground-plan) is open from 9 a.m. onwards.

The best time for visiting the galleries is as early as possible in the morning, as they are often crowded of an afternoon, particularly on Sundays. — As there is no accommodation for the custody of overcoats, sticks, and umbrellas, the traveller should if possible leave such encumbrances at his hotel.

GUIDES. The traveller who is unacquainted with French may engage one of the cicerones who are generally to be found at the entrance to the Louvre, and who will be pointed out to him if necessary by the custodians of the galleries. Some of them speak the principal European and even Oriental languages. Their fee is 2 fr. per hour; or 10 fr. per day, with an additional payment for food in the latter case.

The history of the **Louvre Collections** dates from the time of the French monarchs of the Renaissance of the 16th cent., who were not only intimately connected with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was *Francis I.*, who invited Leonardo da Vinci, Andrea del Sarto, Benvenuto Cellini, Primaticcio, and other artists to his court, and to whose favour gifts of works of art formed the surest passport. He endeavoured also to secure the services of Michael Angelo, and it was his intention to form a collection of casts from celebrated antiques. His efforts, however, were but partially successful; for the School of Fontainebleau, as the group of Italian masters employed by him and by *Henri II.* is usually called, exercised no permanent influence on the character of French art. In the reign of *Louis XIV.*, whose love of power and magnificence induced him to cultivate art, it again became the fashion to make collections of treasures of art, both with persons of the highest rank (such as Cardinal Mazarin) and members of the middle class (like Crozat). Thus in the 'Cabinet du Roi' of that period were collected a large number of very valuable paintings, while the collection of drawings and other works of art begun by Crozat in 1683 (but afterwards dispersed) was the most extensive and precious of the kind. To the Revolution, however, the collections of the Louvre are chiefly indebted for their great extent and magnificence. The principle of centralisation was then for the first time applied to art collections, and various treasures distributed throughout the royal palaces were united here. At length when the French armies returned to Paris from their victorious campaigns in Italy, the Netherlands, and Germany, laden with treasures of art of every description, the Louvre Collection became not merely the most important of the kind in France, but *par excellence* the museum of Europe. On the conclusion of peace many of these treasures had to be restored to their former owners, but the collections can still boast of being by far the most extensive and valuable on the continent.

Besides the art collections, the Louvre possesses an Ethnographical Museum, a Marine Museum, and various other objects of interest. The rooms, most of which are connected with each other, are so numerous that it takes 2 hrs. to walk through them all without stopping, and it is indispensable for the visitor to be provided with a plan (see p. 96) for his guidance.

Before entering, the visitor should particularly note that the —

GROUND FLOOR contains the *Sculptures*, ancient and modern, and the *Engravings*.

The FIRST FLOOR contains the *Pictures*, the *Smaller Antiquities*, the *Musée Campana* (ancient terracottas), the *Collection Lenoir* (rococo collection), the *Musée de la Renaissance*, the *Drawings*, and the *Antique Bronzes*.

The SECOND FLOOR contains the *Musée de Marine*, the *Musée Ethnographique*, the *Musée Chinois*, and the *Supplementary Saloons of Pictures and Drawings*.

The *Catalogues* sold at the entrances of most of the collections not only enumerate the objects in each, but contain biographical notices of the artists and other valuable information. In several of the departments the objects are furnished with the names of the artists, and sometimes with explanatory notices. Our enumeration includes only the objects of the greatest interest.

A. GROUND FLOOR.

The ***Egyptian Museum** (*Musée des Antiquités Égyptiennes*), the most important collection of the kind in Europe, affords, so far as is possible without the appropriate architectural surroundings, an almost complete survey of the religion, the customs, and the art life of the most ancient of all peoples. The entrance is in the central E. passage, under Perrault's Colonnade, on the left side when approached from the Place du Louvre (A on the Ground-plan).

We first enter the **SALLE HENRI IV.**, which contains the largest and most important objects in the collection, many of them provided with detailed descriptions or translations of the hieroglyphics. Among these are the *Sphinxes*, fantastic figures with lions' bodies and men's or rams' heads, which were erected in pairs to serve as guardians of the entrances of temples. The most interesting of the sphinxes is one in granite (23 a, by the entrance) from Tanis, the capital of the Hyksos kings, the head of which is a portrait of one of the monarchs of the 12th Dynasty (B. C. 2400); the hieroglyphics on the sides, added at a later period, record the names of King Menepthah (19th Dyn.), under whom the Exodus of the Children of Israel took place, and King Sheshonk I. (22nd Dyn.), the Shishak of the Bible and conqueror of Rehoboam. — Next, *Steles*, or votive stones erected to the memory of deceased persons, bearing inscriptions and representations of the infernal deities (Osiris), to whom, as well as to the deceased themselves, offerings were presented by the

bereaved relatives. Thus No. C, 26, of limestone, 6 ft. in height, and 4 ft. in width; C, 48, of rose-coloured granite, in the form of an ancient Egyptian temple-gate; C, 100, in limestone, with reliefs; C, 196, also in limestone. — Then *Statues*, likewise chiefly from tombs: A, 11, Sekhet, of the 18th Dynasty (16th and 15th cent. B.C.); A, 88, a warrior named Hor, in black granite, considered a masterpiece of the 26th Dynasty (7th and 6th cent. B.C.); A, 16, a colossal statue of king Sebekhotep, 13th Dynasty, 9 ft. in height; A 89, A 47, A 54, A 55, groups representing kings and gods; in the middle of the room, A, 24, Colossal statue of Seti II., son of the above-mentioned Meneptah, with the 'Pshent' or royal hat on his head, and inscriptions repeating the royal name thrice; behind, three grotesque figures with dogs' heads, from the original base of the Obelisk of Luxor (p. 77). — Next, *Reliefs*. The best is B, 7 (by the left wall), taken from the tomb of Seti I. and the finest found in the Theban tombs of the kings, representing the king stretching out his hand to the goddess Hathor; the colouring is admirably preserved — *Sarcophagi*: D, 1, in rose-coloured granite, that of Ramses III., 20th Dynasty (13th-11th cent. B. C.), the decorations on which indicate the symbolical parallel between the course of the sun after its setting, 'in the mysterious paths of the west', and the wanderings of the soul after death; D, 9, a colossal sarcophagus in basalt, 4 ft. high, 9½ ft. long, and 4 ft. wide, brought to France by Champollion, the great French Egyptologist, a masterpiece of the Egyptian sculpture of the 26th Dynasty, with representations similar to those just mentioned. To the left, by the exit: D, 29, Votive chapel in granite (monolith), formerly containing a statue of Osiris, and erected, according to the long inscription, by Aahmes, the Amasis of the Greeks.

A doorway at the back of this saloon leads to a short corridor, which terminates in a staircase ascending to the first floor. The adjoining saloon on the left is called the —

SALLE D'APIS, after the figure of the bull placed in the centre. The *Apis* was the animal sacred to Ptah, the greatest of the Egyptian gods. The bull to be thus honoured required to be black in colour, to have a white triangle on his forehead, a white mark on his back resembling an eagle, and an excrescence under his tongue in the shape of the sacred scarabæus beetle — peculiarities recognisable in the figure before us, a work of the 30th Dynasty (4th cent. B. C.). After his death the sacred bull was interred with great pomp in the vaults known to the Greeks as the 'Serapeum', a word derived from 'Osiris Apis' which the Egyptians applied to the dead Apis. Around the walls are *Steles*, erected by devout persons in the tombs of the bulls, which give the dates of the deaths of these revered animals, together with the king's reigns when they occurred, thus affording a most valuable clue to Egyptian chronology. — The entrance to an adjacent apartment is formed by the gateway of the

Serapeum (under glass), with inscriptions dating from the period of the Ptolemies.

We return through the Apis Saloon to the corridor, and ascend the STAIRCASE to the left (No. II. on the Ground-plan, p. 96), the walls of which are covered with papyrus writings (including some of the earliest Coptic and Greek MSS.) and inscriptions on stone. Among the last we observe, to the left, C, 51, a fragment of the most valuable inscription discovered in the great temple at Karnak, recording the campaign of Thothmes II. (18th Dynasty, 16th cent. B.C.), the greatest of the Egyptian monarchs. On the landing, to the right: B, 49, *a* and *b*, an admirable relief of the early empire (down to the end of the 6th Dynasty, B.C. 2500), most interesting on account of its fidelity to nature, especially when contrasted with the workmanship of a later period, when artists were hampered by the conventional rules known as the 'canon'.

The UPPER LANDING also contains sculptures of the early empire. In the centre of the wall: Two male and one female figure, with the hair painted black, dating from the period before the building of the Pyramids (about B. C. 4000), and probably the oldest portrait-figures in existence; the workmanship is simple but the effect vigorous and original. On the balcony of the staircase: A, 22, Alabaster statue of Ramses II. (Sesostris), the contemporary of Moses (upper half modern). Then, A, 107, Painted statue of a high official of the 5th Dynasty. — The door to the right leads to a series of rooms containing a historical collection (the old Musée des Souverains, p. 148).

The glass-door in front leads to the collection of smaller Egyptian antiquities (comp. the Plan).

I. SALLE HISTORIQUE, with a ceiling-painting by *Gros*, representing the Genius of France encouraging the arts and protecting mankind. The objects here are mainly of historical value. In the middle, under glass, Votive statuettes, with names inscribed. In Case N, Ivory casket of King Meri-en-Ra (6th Dyn.); Case H, 531 and 593, Enamelled brooches; Case J, 536. Mummy's mask in gold-foil. — To the left, beside the chimney-piece, in the middle of Cabinet A: 24, Statuettes in gold of Osiris, Isis, and Horus.

II. SALLE CIVILE, with a ceiling-painting by *Horace Vernet*, representing Bramante, Raphael, and Michael Angelo before Pope Julius II. (1827). In the middle of the room is an extensive collection of ornaments, household implements in carved wood, etc. Also a sitting *Statue of an Egyptian scribe (5th Dyn.), with life-like eyes of rock-crystal. The glass-cases at the sides contain finely woven garments, papyri, shoes, sandals, fruit, tools, musical instruments, articles of the toilet, trinkets, etc. On the chimney-piece are six vigorously executed *Portrait Busts.

III. SALLE FUNÉRAIRE, with a ceiling-painting by *Abel de Pujol*, portraying Joseph as the saviour of Egypt. The contents of

this room afford an admirable insight into the worship of the dead, which, like the whole religious system of the ancient Egyptians, was closely connected with their doctrine of the immortality of the soul. It was owing to their peculiar form of belief that they used every endeavour to preserve the bodies of the dead by embalming and otherwise, and constructed the spacious and magnificent tombs with which Egyptian travellers are familiar. Our information regarding the Egyptian notions of the soul's condition after death is chiefly derived from the 'Book of the Dead', a collection of hymns, prayers, and instructions for the use of the deceased, and to enable him to answer the questions asked by the judges of the dead. The papyri hung on the walls contain a number of these passages, sometimes illustrated by paintings in wonderfully good preservation. Above the fire-place hangs a large picture in water-colours, of the Græco-Roman period, representing a departed soul, supported on the left by Osiris and received by Anubis. In the middle of the room are three wooden portrait-figures, dating from about B. C. 3000. Near the exit, to the right, are the earliest easel-paintings known, consisting of slightly executed portraits of the Græco-Roman period. The remaining contents of the room include mummy-case masks, scarabæi, writing-implements, etc.

IV. *SALLE DES DIEUX*, with a ceiling-painting by *Picot*, representing Greece and Egypt. In the middle: Scarabæi in glass. In the cases: Statuettes of gods, sacred animals, divine attributes in bronze, and other objects connected with the Egyptian mythology, generally remarkable for their truth to nature.

V. *SALLE DES COLONNES*, the last of the suite, divided by Corinthian columns into three sections, and adorned with an allegorical ceiling-painting by *Gros*, contains various objects for which a place could not be found in the preceding rooms.

The visitor may now proceed to the Smaller Greek Antiquities and the *Musée Campana* (p. 149), if so disposed.

The **Assyrian Museum** (*Musée Assyrien*) contains about one-half of the yield of excavations made since 1843 on the site of the ancient *Assur* and *Nineveh* by M. Botta, the French consul, and Mr. Layard. The cost was defrayed by France and England in common, and the other half of the yield is now in the British Museum. — The entrance is from the E. passage under Perrault's Colonnade, opposite the Egyptian Museum (B on the Plan, p. 96). The monuments and casts occupy four saloons.

The kingdom of Assyria or Assur, the land of the Nimrod of the Bible, lay on the left bank of the Tigris, its capital being Assur, and afterwards Nineveh. The Assyrians conquered the Babylonian empire about B.C. 1250, and afterwards extended their supremacy as far as Asia Minor. The excavations have brought to light remains of extensive palaces, the chambers of which were lined with alabaster slabs, bearing scenes from the lives of the Assyrian monarchs, simi-

lar to those on the Egyptian monuments, and still more lifelike. Hunting scenes, battle-fields, and sieges alternate with others representing the king in his court or among his guards, and accompanied by figures of fantastic monsters. The inscriptions in cuneiform character, or wedge-shaped and angular signs placed horizontally and obliquely, have only recently been deciphered.

ANTH-ROOM. Late Assyrian reliefs from the palace of King Sargon (B. C. 722-705) at Khorsabad: to the right, 19, King at the chase; the vigorous display of muscular power and the flowing hair are characteristic of Assyrian art.

Room II. At the doors: Four *Winged Bulls with portrait-heads, probably of kings (the third fore-foot is added to make the animal seem complete when viewed either from the front or the side). On the end-wall: 4, 5, Lion-tamers, the animals wonderfully lifelike. These monuments all adorned the exteriors of gateways. — In the middle: Relief of a king with four wings. Then, Colossal bas-reliefs: 21-25. Royal train; 15-17. King and priests; 6, 10. King sacrificing an antelope to a divinity.

Room III. On the walls: Assyrian reliefs, chiefly sieges of towns and hunting scenes. The cases contain Assyrian terracottas, ornaments, etc. — In the middle of the room: Basalt sarcophagus of King Esmunzar of Sidon, with a Phœnician inscription.

The Phœnicians, whose chief settlements were on the Syrian coast, possessed important colonies on every part of the Mediterranean, and were the earliest traders between the East and West. To them we are indebted for our modern system of writing, as they were the first to reject the cumbrous Egyptian style and to adopt a simple sign for each simple sound. They also exercised no small influence on the earlier stages of Greek art.

The **CORRIDOR** to the right of the staircase (see below) contains late Phœnician sarcophagi and inscriptions. — The door opposite leads to three rooms devoted to the **Antiquities of Asia Minor**.

Room I. Phœnician monuments, figures, and inscriptions from the earliest period to the time of Constantine the Great. To the right: Frieze and architrave from the temple of Gebeil (Byblos). In the middle: Vase of immense size from Amathunt in Cyprus, perhaps for holding grain. By the second window to the right: Fragments from the monuments of Palmyra, in Syria. By the exit-wall: Cyprian sculptures, the figures in excellent preservation. By the second window to the left: Fragments of monuments from Carthage, with Neo-Punic inscriptions.

Room II. Greek sculptures from Miletus in Asia Minor, the yield of excavations carried on at the expense of Mr. E. Rothschild. To the right: Ornamental fragments from the Temple of Apollo. In the centre: Columns from the same temple. At the back: Statues (headless) which adorned the theatre. By the windows, under glass: Bronze clamps used in building.

Room III. contains *Fragments of the Temple of Artemis Leucophryene* ('Diana of the fair eyebrows') at *Magnesia* on the *Mæander*.

The *Frieze, one of the most extensive relief compositions of ancient times, about 88 yds. in length, represents wild contests between Greeks and Amazons, the date of which, however, is matter of dispute. The unusual prominence of the reliefs and other peculiarities seem to point to a comparatively late, perhaps a Roman origin. We also observe a vase from Pergamus, with reliefs of young Greeks on horseback, presented by Sultan Mahmoud in 1838; then fragments of other buildings, Greek inscriptions, and tomb-reliefs.

The above-mentioned staircase (marked J on the Plan, p. 96), in the corner-pavilion between the Assyrian Museum and the adjoining rooms of the Asia Minor Collection, ascends to the first floor. On the landings are some ornamented Syrian sarcophagi, and on the wall is a decorated leaden coffin. The glass-door at the top, on the right, leads to the collection of small Objects of the Renaissance (p. 146) and to the Drawings. From the first room to the right a short staircase ascends to the Supplementary Rooms of the Picture Gallery and to the Naval Museum on the second floor (pp. 151-153). — The door to the left leads to the Collection Lenoir (p. 148) and the smaller Egyptian Antiquities (p. 100).

The **Collection of Ancient Sculpture (*Musée des Marbres Antiques*), though inferior to the great Italian collections, boasts of a number of works of the highest rank. — We begin our enumeration at the end next the principal entrance in the *Pavillon Denon*, which, however, is not open till 11 a.m. (comp. p. 97). Those who visit the collection before this hour enter by the *Pavillon Sully* (see p. 95), and begin with the *Salle des Cariatides* (p. 110). — Entering by the *Pavillon Denon*, we turn to the left (to the right the *Galerie Mollien*, with casts for sale), and enter the —

GALERIE DARU, where bronzes from the antique, executed in the 16th-18th cent. at Fontainebleau and Rome, are exhibited. — We next reach the —

GRAND ESCALIER, or ESCALIER DARU, which ascends to the Picture Gallery (p. 117). Ascending eight steps to the first landing, we turn to the left and descend the staircase. On the walls are ancient sarcophagus-reliefs. Below, by the window to the left: 228. Recumbent Bacchus. Nearly opposite: 204. Dionysus (Bacchus) appearing to a mortal devoted to his service, usually called Icarius and Erigone. By the second window: 454. Recumbent Naiad (?). Below the staircase: Statues of captive Barbarian princes, the drapery of porphyry and Egyptian breccia; One of the children of Niobe and the tutor; Sarcophagus from Salonica with a Battle of Amazons. — Retracing our steps, we next enter the —

SALLE DE LA ROTONDE, with decorations in stucco by *Michel Anguier* (1653) and a ceiling-painting by *Mauzaisse*. In the centre, Mars, formerly called Achilles, from the Borghese Collection, in a semi-archaic style. In the two niches: 75, 76. Lycian Apollo. — Turning to the right, we now enter a suite of apartments in the wing erected by Catherine de Médicis (p. 94; under the *Galerie d'Apollon*, p. 141). The archway leading to the first room is embellished with a relief of the Graces by *Chaudet*.

SALLE DE MÉCÈNE, or DES BAS-RELIEFS, with ceiling-paintings by *Meynier* and *Biennoury*. We first observe, by the wall on the right: 84. Front of a Roman sarcophagus, with mutilated scenes of the contest between Apollo with his lute and Marsyas playing on the flute, in three sections; the latter succumbs, and is being flayed for his temerity. In the centre is an ancient fountain. By the first window, a colossal head of the Emp. Caracalla, found in Macedonia. By the second window, a colossal *Bust of Maecenas*, from which the room derives its name.

The next four rooms (called the 'Salles des Quatre Saisons'), decorated by *Anguier* and *Romanelli*, chiefly contain sculptures of the Roman imperial epoch.

SALLE DE MITHRAS. Above, on the right: 425. Relief representing the fall of Phaëton in four scenes, sadly mutilated. Below: 349. Genii with a garland, a good Italian work of the Renaissance, and a relief presenting a pleasant picture of Roman domestic life. In the centre: 131. Roman married couple (Hadrian and Sabina?) in the characters of Mars and Venus. To the right of the last, on the wall above: 569-72. *Mithras Relief*, once celebrated, but eclipsed by more recent discoveries.

The Iranian worship of Mithras was introduced at Rome after Pompey's expedition against the pirates, and was disseminated thence among the soldiery in every part of the Roman empire. The Emperor Constantine the Great was one of the disciples of this mysterious religion. The Iranians regarded Mithras as the god of day, and the Romans represented him as the god of the sun, in Asiatic costume, plunging a knife into the throat of a recumbent bull (the moon). Stalks of grain, denoting fertility, spring from the bull's tail; a serpent licks up the blood, and a dog (*Sirius*) attacks the bull. Other representations are introduced here above the principal scene, such as the god of the sun with a quadriga, and the goddess of the moon with a biga.

SALLE DE LA PAIX, or DE ROME. In the centre: 465. *Statue of Roma*, sitting on a rock, in porphyry, the fleshy parts in gilded bronze. — The eight granite columns, placed at the ingress and egress of the saloon, once adorned that part of the Cathedral of Aix-la-Chapelle which was built by Charlemagne.

The **SALLE DE SEPTIME SÉVÈRE** contains a nearly complete collection of busts of Roman emperors and empresses from Marcus Aurelius to Caracalla. The names have been verified by comparison with coins. Above, to the right: 38. Alto-relief, the Imperial Guard at the Temple of Jupiter. In the centre: Statue of Mammæa.

The **SALLE DES ANTONINS** is mainly occupied with busts and statues of Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, and Lucius Verus, some of them in several different styles. On one side, colossal head of Lucilla, found among the ruins of Carthage. In the middle: *Sitting figure of the Emp. Trajan. — To the right is the —

SALLE D'AUGUSTE, the decorations of which were executed in the reign of Napoleon III.; ceiling-painting by *Matout*. Busts and statues of the early Roman emperors are exhibited here. In the centre, a **Bust of Antinous*, Hadrian's favourite, who was

drowned in the Nile and afterwards deified. The expression is grave and pensive, with suggestions of a Bacchanalian character. Winckelmann has bestowed great praise on this work, especially on the successful treatment of the colossal proportions and the execution of the hair. The eyes were of a different material. *184. *Roman Orator*, formerly called Germanicus, inscribed with the name of the sculptor *Cleomenes* of Athens, son of *Cleomenes*; lifelike and highly finished, with marvellous accuracy of anatomical detail. To the left of the fourth window, Statues and busts of *Julius Cæsar*, of somewhat doubtful authenticity. Opposite, in the centre: 468. Colossal bust of *Roma*, with a she-wolf suckling one of the founders of Rome on each side of the helmet. In the centre of the end-wall: *Statue of Augustus*, in a majestic attitude. By the wall at the back: Busts of the Julian emperors and their families, that of *Nero* especially interesting; some of the female heads are executed with great delicacy.

We now return to the *Salle de la Rotonde* (p. 103), whence we enter the other rooms to the right.

The **SALLE DE PHIDIAS*, or *DE L'AUTEL*, with good ceiling-paintings (*Jupiter and Diana*) by *Prud'hon*, and mural paintings by *Garnier* and *Mérimee*, contains works of the culminating period of Greek plastic art, the era of *Phidias*, and that immediately before and after it (5th cent. B.C.). Everything here is worthy of careful inspection. To the right, below, by the wall next to the *Rotonde*: 9, 10, 11. *Reliefs from the Island of Thasus*, dating from the end of the 4th or beginning of the 5th cent. B.C., once the decoration of a tomb.

The scene represents an act of consecration. The inscription states the figures to be those of *Apollo*, *Hermes*, *Charities* (*Graces*), and *Nymphs*. 'All the figures, even that of *Hermes*, who is supposed to be stepping briskly forward, are represented, as usual in the archaic style, resting firmly on the soles of both feet, and there is a general stiffness and angularity in the movements. To the attitude of the *Apollo*, however, the sculptor has succeeded in imparting far greater life and freedom. The work manifestly stands on the border-line of the early period of art, the defects of which it exhibits in almost every respect, while at the same time it contains the germs of a more perfect style'. — *Lübke, History of Sculpture*.

Above: *125. *Fragment of the Frieze of the Parthenon*, the celebrated temple of *Athena* on the *Acropolis* at Athens, unquestionably a work of the school of *Phidias*, executed either by himself or his distinguished pupils *Alcamenes* and *Agoracritus*.

The frieze, which ran round the walls of the temple within the colonnade, represents the festive procession which ascended to the *Acropolis* after the *Panathenæan* games for the purpose of presenting the goddess with the peplos, or robe woven and embroidered by Athenian virgins. The rest of the reliefs are in London and Athens. The fragment preserved here represents young Athenian girls with vessels, and two priests, advancing in solemn procession.

Still higher: *126. The tenth of the twelve metopes of the S. side of the *Parthenon*, representing a Centaur carrying off a woman, perhaps by *Alcamenes*, by whom, according to *Pausanias*, the Battle

of Centaurs on the Temple of Zeus at Olympia, recently excavated by the German Government, was executed.

Adjacent, to the right, Hercules subduing the Cretan Bull, and to the left, *Athena (or a nymph) sitting on a rock, two metopes from the Temple of Zeus at Olympia (B. C. 450), excavated by the French in 1829, and in tolerable preservation. The hero is represented with great freedom and vigour, while the female figure is graceful and natural.

To the left near the window, and above an archaic head of Hermes, is an Attic relief of **Hermes, Orpheus, and Eurydice*, dating from a period shortly after that of Phidias, and an admirable example of the simple and yet majestic style of ancient art so justly extolled by Winckelmann and later archæologists.

'Orpheus was permitted to bring back his wife Eurydice from the infernal regions to the light of day on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently, but firmly grasps the hand of Eurydice to conduct her back to the empire of shades. In this simple and beautiful composition are traceable a whole series of different phases of hope and pain. The advance of the procession, the turning round of Orpheus, the confidential communing of the pair, the halt, and the impending return of Eurydice are all distinctly portrayed'. *Kékulé*. — There are replicas of the work at Rome and Naples. The inscription 'Zetus, Antiope, Amphion' over the figures is doubtless comparatively modern.

In the centre of the room: *1. The so-called *Borghese Pedestal*, known as the Altar of the Twelve Gods.

Each of the three sides is divided into an upper space containing four, and a lower containing three figures: 1. Zeus and Hera, Poseidon and Demeter, and the three Graces below; 2. Ares and Aphrodite, Hermes and Hestia, and the three Fates below; 3. Apollo and Artemis, Hephæstus and Athena (Apollo and Hephæstus having, however, been erroneously restored as women), and the three Horæ below. The pedestal, which was probably intended to bear a tripod, is supposed to be copied from some famous pedestal used in one of the Athenian temples.

On the river-side, central window: 124. *Marble Stele of Choiseul*, one of the most ancient Greek inscriptions in the Louvre, recording the sums spent by the treasurers of the Parthenon in the 3rd and 4th years of the 92nd Olympiad (B. C. 410 and 409). Above it, a relief of Athene presenting the olive-tree to King Erechtheus. — In the window-recess: to the right, 205. Bacchic Thiasus; 486. Sacrifice to Athena; *13, 15, 17. Delphian votive reliefs, presented doubtless by victors at the Pythian games (No. 13 represents the goddess of victory pouring out wine for Apollo with the lute); 129. Invocation of Ares. — To the left of the window: 63. Votive relief dedicated to Demeter and Proserpine. — In the recess of the next window: 112, 113. Inscriptions on marble, recording the names of fallen Athenian warriors (5th cent. B. C.), etc.

On the posterior wall: *Relief from the Architrave of a Temple at Assus*, in Asia Minor, showing Greek sculpture in its infancy and strongly influenced by the Oriental style. Among the scenes are figures of animals fighting, of centaurs and sphinxes, and of men carousing.

On the side next the court, near the entrance: Vase from Marathon, with reliefs, explained by a notice attached. (At each end of the opposite wall is a similar vase.) To the left of the window: Bust of Theseus (?). Above: 6. Zeus, Hera, and Hebe, in relief, much mutilated.

To the right: *574. Torso of Hera, admirably executed, probably of the school of Phidias. — *448. Alexander the Great, formerly called *Inopus* (from the island of Delos); 112. Athena, early Greek work.

The door at the back of the room leads to the badly lighted —

CORRIDOR DE PAN, from which the Salle des Cariatides (p. 110) is entered to the left, and the Salle du Tibre (p. 110) on the right. We proceed in a straight direction. To the right, between two columns: 287. Sitting figure of *Pan*. To the left: Falling Gaul, a Pergamenian work from one of the groups erected by King Attalus on the Acropolis at Athens.

SALLE DE LA MÉDÉE. In the middle: Venus in a stooping attitude, a fine lifesize figure, unfortunately headless, found at Vienne in the S. of France, and acquired for the Louvre in 1878. On the right: 252. Statue of Silenus, standing on a sarcophagus (282), on which is portrayed the revenge of Medea. 337. The three Graces, Euphrosyne, Aglaia, and Thalia (heads modern); below them a sarcophagus (300). By the entrance to the next room, on the right: 138. Statue of Aphrodite (Venus).

SALLE D'HERCULE ET DE TÉLÉPHE. On the right, **Hercules* carrying his son Telephus, adjoined by the doe by which Telephus was suckled. Adjacent, 325. Farnese Eros (Cupid). In the window recess: 461. Hermaphrodite, from Velletri. To the right: 116. Athena with the spear. By the entrance to the following room, on the right: 152. Aphrodite and Eros with the arms of Ares (Mars). Several other figures of Aphrodite.

SALLE D'ADONIS. On the right: 153. Aphrodite, with Eros begging her to restore his wings. 438. Roman sarcophagus with Tritons and Nereids. On the wall above: *172. Front of a sarcophagus, with reliefs in three scenes, representing Adonis starting for the hunt, being wounded by the boar, and dying in presence of the mourning Aphrodite. To the right, 441. Daughter of Niobe.

SALLE DE LA PSYCHÉ. On the right: 426. Sarcophagus from Bordeaux, with a representation of Endymion and Selene (Luna) by whom he was beloved; on which is placed a sitting statue of *Euripides*, with a list of his works. To the right, between the glass-doors: 371. *Psyche*, tormented. Several sarcophagus-reliefs and two handsome marble seats. — We now enter the —

SALLE DE LA VÉNUS DE MILO, dedicated exclusively to the ***Venus of Milo* (No. 136), the most celebrated of the treasures of the Louvre. 'This is the only statue of Aphrodite handed down to us which represents her not merely as a beautiful woman, but as a god-

dess. The form is powerful and majestic, and yet instinct with an indescribable charm of youth and beauty, while the pure and noble expression of the head denotes the goddess's independence of all human requirements and the calm self-sufficiency of her divine character. The fact that this beautiful work, notwithstanding its great excellence, is not one of those which have been specially extolled by ancient authors, affords us an approximate idea of the beauty of those lost masterpieces which formed the great marvel of antiquity'. (*Lübke.*)

The statue was found in 1820 by a peasant in the island of *Melos*, now *Milo*, at the entrance to the Greek Archipelago, and sold for 6000 fr. to the French government. It is the work of a school which forms a transition from the school of *Phidias* to that of *Praxiteles*, and is very similar to the Florentine group of the Children of Niobe, which was probably executed by *Scopas*, a contemporary of Philip of Macedon; so that this Venus is not unreasonably ascribed to a pupil of that master. On the ancient monuments Aphrodite and Nike, in attitudes similar to that of this work, are each represented singly, holding a shield; and the same attitude is observed in groups of Aphrodite with Ares. The weight of evidence in the present case is in favour of the view that the goddess stood alone, holding a shield as a symbol of victory in her hand. Among various fragments found along with the statue were part of a left arm and a left hand, the closed fingers of which hold an apple (now preserved in a glass case by the first window to the left); and this has naturally led some of the French savants to suppose that this Aphrodite held an apple in her uplifted left hand and her drapery with the right. The hand is, however, of inferior workmanship to the torso, so that it is probably either altogether unconnected with it, or belonged to an ancient attempt to restore the work.

Passing through the entrance to the right with the red curtains, we enter a suite of apartments parallel with those just quitted. The first of these is the —

SALLE DE LA MELPOMÈNE, so named from No. *386. *Melpomene*, one of the largest statues in existence (13 ft. in height), occupying the wall at the back, hewn out of a single block of Pentelic marble, and admirably draped. — The large mosaic on the pavement, by *François Belloni*, represents the genius of Napoleon I. (in the character of Minerva), gaining victories that she may inaugurate peace and plenty. — To the right, by the window at the back: *164. Bust of Aphrodite, most probably of the school of *Praxiteles*. To the right: Venus of Falerone, an altered replica of the Venus of Milo.

SALLE DE LA PALLAS. First window-section: left, 44. Hera(?), restored as Providentia; in the centre, 316. Vase with masks of satyrs; right, 393. Female figure, restored as Urania. — Second window-section: in the centre, a bust of Alexander the Great, with somewhat insipid features, certified by the Greek inscription. On the right: 103. Sarcophagus adorned with the myth of Actæon, who while hunting watched Artemis (Diana) bathing, and as a punishment was metamorphosed into a stag and torn to pieces by his own dogs. Farther on, in the middle, 142. Replica of the Capitoline Venus.

Third window-section. In the centre an ancient bath of por-

phyry. On the right: *114. *Pallas of Velletri*, whence the saloon derives its name, found in 1797 at Velletri near Rome. In the right hand was a spear, in the left perhaps a small Nike (Victoria). The statue is a Roman copy of a work of the best Greek period. In the centre: *137. *Venus of Arles*, a Greek work found in 1651 at Arles in Provence.

Fourth window-section. In the centre a *Bust of Homer; the fillet being an emblem of divinity. On the right: 391. Polyhymnia, the upper part modern. *378. Sarcophagus with the nine Muses, generally named as follows, beginning on the left — Clio, Thalia, Terpsichore, Euterpe, Polyhymnia, Calliope, Erato, Urania, and Melpomene. On the left Socrates and a female figure, on the right Plato and Calliope. — In the centre, farther on: *70. *Apollo Saurroctonus*, 'the lizard-slayer', a copy of a work by Praxiteles; the left hand originally held a dart. — Fifth window-section: *19. Vase with a curious representation of a festive dance round a sacrificial altar. The altar is approached by Diana, Apollo, Hermes, and other gods, while Satyrs and Mænades are dancing around. *Sosibios* of Athens, the name of the master, is inscribed in relief on the pedestal of the altar (now scarcely legible).

SALLE DU GLADIATEUR. First window-section. In the centre: 135. *Venus Genetrix*, as the traditional ancestress of the Julian family, so styled from a medal on which the same figure appears with this inscription. On the right: 330. Cupid as Hercules.

Second window-section: The **Borghese Gladiator*, found at Antium near Rome, probably once belonging to an imperial palace. The inscription, the character of which points to the last century before Christ as the probable date of the work, records that it was executed by 'Agasias, son of *Dositheos* of Ephesus'.

'The statue is rather to be regarded as that of a hero fighting. The right arm is new, while the left arm and the strap of the shield are preserved. Opposite the hero we must suppose an Amazon on horseback standing on a rock above, against whom the hero is defending himself with his shield by a movement of his left arm, while with his right he is directing the stroke of his sword with eager look. The mouth is open, as if the hero, like Homer's warriors, were shouting to his adversary. The expression of the face is indicative of a supreme and yet controlled effort of strength. The distinctness with which the simultaneous acts of defence and attack are expressed in this master-work has led to the belief that the figure did not originally stand alone, but was placed opposite some antagonist, without whom the hero's attitude would be comparatively meaningless.' *Welcker*.

On the right: 86. Marsyas, bound to the trunk of a tree, awaiting the execution of the sentence of Apollo that he should be flayed alive. Below: Sarcophagus with the hunt of Meleager, on which is N. 4, a Græco-Egyptian map of the stars, named after Fr. Bianchini (d. 1729), an Italian astronomer of Verona. Farther on, in the centre: 276. Bust of a laughing Satyr, with painted hair, found at Vienne. — Third window-section, in the centre: *97. *Diana of Gabii*, probably of the time of Alexander the Great.

SALLE DU TIBRE. First window-section, in the centre: **Silenus with the Infant Bacchus* in his arms.

This is one of the most attractive of those representations from the satyr world which were so much in vogue during the later period of Greek art. The guardian seems to be pacifying the child by his looks and kindly gestures, while the child smiles to him and raises his left hand caressingly. An air of perfect repose and content pervades the whole group, and the effect is enhanced by the admirable ease and finish of the execution.

*299. Centaur subdued by the Genius of Bacchus, from the Borghese collection, resembling the Capitoline Centaur, which, however, is without the Genius.

On the left, by the first window, is the so-called astrological altar of Gabii, with the heads of the twelve Olympian gods and the signs of the Zodiac.

Second window-section. In the centre: *98. *Diana of Versailles* ('Diane à la biche'), so called from the place where it was formerly exhibited, probably executed at Rome by a Greek sculptor during the last century of the Republic, and akin to the Belvedere Apollo, but inferior in execution.

'The goddess, stepping briskly forward, grasps an arrow in the quiver. The bow in the left hand hangs low, in the position it would occupy when held by a runner. At the same time the goddess looks round, as if in search of more game to shoot at after having despatched that of which she is actually in pursuit. She is obviously on the point of raising her bow, and adjusting the arrow drawn from the quiver with the other hand. Her expression is grave, but eager, her forehead high and austere.' *Welcker*.

Third window-section. In the centre: **Colossal River-god of the Tiber*, recumbent, with Romulus and Remus and the she-wolf by his side, probably a work of the early Roman empire, an admirable companion to the celebrated group of the Nile in the Vatican. — Behind the last: Four colossal Fauns bearing a frieze, a happy combination of the dignified and the humorous, from the Theatre of Dionysus at Athens (3rd cent. B. C.).

We now pass through the second arched passage on the right, traverse the Corridor de Pan, already mentioned (p. 107), and by the opposite glass door enter the —

SALLE DES CARIATIDES. The vestibule contains, by the farther wall, a chimney-piece executed by *Percier* and *Fontaine*, and many other decorations by the same masters, by whom this room was thoroughly restored in 1806. In the centre: *476. *Victoria*, or *Nike of Samothrace*, represented at the moment when she first touches the earth after her descent from heaven, in a majestic style, dating from about the 3rd cent. B. C.; the drapery is admirable. The glass case adjacent contains fragments of the same work. By the chimney-piece: *Ceres and Bacchus*, by *Jean Goujon*. — To the left, by the window: *374. The *Borghese Hermaphrodite*, of the latest Greek period, and too sensuous in style. The pedestal is an unhappy idea of Bernini (17th cent.).

The saloon itself was originally an ante-chamber of the apart-

ments of Catherine de Médicis, and was therefore named the 'Salle des Gardes'. Here Henri IV. celebrated his marriage with Margaret of Valois, and here his body was placed after his assassination. It was in this saloon that the Ligue held its meetings in 1593, and that the Duc de Guise caused four of its most zealous members to be hanged the following year. In 1659 the room was used as a theatre by Molière, who acted here in his own inimitable plays.

First window-section. On the right: *147. *Venus in the Bath*, in a stooping posture, so as to allow a nymph to pour water over her back (freely restored). By the columns of the vestibule are statues of a Greek philosopher and **Demosthenes* in a sitting posture. The compressed lower lip suggests the effort undergone by the great orator to overcome his stammering; his features express the utmost intelligence and great self-reliance. *31. Zeus, conqueror of the giants (Jupiter of Versailles), restored as a herma. — In the centre: *183. Young Greek in the act of fastening his sandals, formerly called *Jason*, *Cincinnatus*, or *Hermes*. On the right a colossal statue of Jupiter.

Second and third window-sections. On the left: Wolf with Romulus and Remus, an Italian work of the 16th century. Bust of Zeus Serapis, in black marble. On the right: Boy with the goose. — In the centre: *235. *Borghese Vase*, in Pentelic marble, with admirable Bacchanalian representations, found in the 16th cent. near the gardens of Sallust at Rome. Then, 217. Young Dionysus (the 'Richelieu Bacchus'). The large and handsome candela-brum on the left was reconstructed in the 18th cent. by Piranesi from a number of ancient fragments.

Fourth window-section. In the centre a double bust of Epicurus and Metrodorus (the projections were intended for holding garlands). — On the wall to the right: 418. Bust of the god of the sun, with a Phrygian cap. — Fifth window-section. On the left, Lion of Plataea; on the right, 148. *Venus* in a stooping posture.

At each end of the Salle is a large antique shallow vase. The acoustic properties of the room are such that the faintest whisper uttered at the edge of one vase is distinctly audible to an ear at the edge of the other.

The saloon derives its name from the four Caryatides bearing the gallery at the egress, executed by *Jean Goujon*. The balustrade is by *Percier* and *Fontaine*, already mentioned. Above it is a cast of Cellini's Nymph of Fontainebleau (p. 114).

The door adjoining the Caryatides leads to the *Pavillon Sully* or *d'Horloge*, and is the only means of access to the collections before 11 a.m. (comp. 97). The *Escalier Henri II*, which here ascends to the second floor, leads to the Collection La Caze (p. 144).

Most visitors to the Louvre are chiefly attracted by the ancient sculptures and the pictures, but if time permit it is well worth while to inspect the ***Collection of Renaissance Sculptures** (*Musée des Sculptures du Moyen-Age et de la Renaissance*), which, in con-

nection with the collection of modern sculptures, affords an excellent opportunity of tracing the progress of the plastic art in France, and also contains some admirable Renaissance work in the Italian department, which has recently been much enriched. — Entrance in the S. wing of the inner Court of the Louvre, E. side (admission daily, except Monday, 11-4).

To the right of the vestibule are two saloons not belonging to this collection, one called the *MUSÉE CHRÉTIEN*, consisting of sarcophagi, reliefs, and inscriptions, chiefly of the 4th and 5th centuries, most of them from S. France, and a few from Rome; the other, the *SALLE JUDAÏQUE*, containing Jewish antiquities from Palestine and the neighbouring countries, such as sarcophagi, architectural fragments, reliefs, pottery, and inscriptions. In the centre of this room is the famous basalt *stèle* of King Mesa of Moab, whose battles with the Jews in B.C. 896 are recorded by the inscription. Catalogue 50 c.

On the other side of the vestibule is situated the *SALLE DE LA CHEMINÉE DE BRUGES*, containing a cast of the beautiful chimney-piece in the Palais de Justice at Bruges, and other casts. Among the original works are a bronze recumbent figure of Duchess Blanche de Champagne (d. 1283), the heroine of Brittany; and several smaller works of art rescued from the fire at the Tuileries. — The sculptures in the *VESTIBULE* itself, chiefly monuments from tombs of the 13th-14th cent., are worthy of notice. Among the finest are: 80, 81. Recumbent marble figures of Peter of Evreux-Navarra and his wife; 82. Anne of Burgundy (d. 1432). — Passing straight through the vestibule, we enter the —

SALLE DE JEAN GOUJON, named after the most distinguished French sculptor of the 16th century, who executed, under Henri II, a great part of the decorations of the Louvre. His best-known work is the large group of *Diana with the hind in the middle of this saloon (No. 150), which affords an excellent example of the gracefulness of form and other attributes characteristic of French taste. (The visitor will find it interesting to compare this Diana with Benvenuto Cellini's Nymph of Fontainebleau, pp. 113, 114.) In the middle of the room are also placed a marble group of the Three Graces (the urn on whose heads was once destined to contain the heart of Henri II.), and wooden statues representing the four cardinal virtues (destined as the supporters of a reliquary), works by *Germain Pillon* (d. 1590), showing the same style as the Diana, and one which the French painters soon afterwards adopted. — By *Jean Goujon*: by the wall, to the right, 92-96. Entombment and the Four Evangelists, from a rood-loft in St. Germain l'Auxerrois, now destroyed, executed in 1541-44; to the left, 97-98. Three fountain-nymphs from the Fontaine des Innocents (see p. 172), dating from about 1550; 101. Bust of Henri II. Below the last, *No. 122. Chimney-piece, by the versatile *Germain Pillon*, whose

chief strength lay in portraiture. Also by Pillon: by the entrance, *117. Kneeling figure in bronze of the chancellor René de Birague, excellently modelled; opposite, 113-116. Recumbent marble figure of the chancellor's wife Valentine Balbiani, and ornaments belonging to the same monument; to the right, by the door, Bust of a child, perhaps Henri III.; by the opposite wall, 120, 131. Busts of Henri II. and Henri III., in marble, much mutilated; in the middle, Bust of Charles IX. (head new). — The following works of *Barth. Prieur* (d. 1611) are less ambitious in style, but the drapery is admirably handled: by the central window, 144. Magdalene of Savoy, Duchess de Montmorency (d. 1586), a recumbent marble figure; by the W. door, 148. Bust of the Duke de Montmorency, Constable of France; to the right of the chimney-piece, 138-142. Ornaments from the same monument as the last two figures. — By *Jean Cousin*: 103. Recumbent marble figure of Admiral Philippe de Chabot. — By *Fremin Roussel*: 111. Genius of history, a youth in a sitting posture (1564); by the first window, 90. Susanna's innocence proved by Daniel (in soapstone, under glass).

The chief attraction of this collection is the recently remodelled *MICHAEL ANGELO SALOON, containing Italian sculptures of the 15th-17th cent., and named from the marble statues of the two **Fettered Slaves, by the great Florentine sculptor *Michael Angelo Buonarroti*.

These figures were intended to form part of a magnificent monument to Pope Julius II., and to represent, along with several others of a similar character, the virtues fettered and doomed to death in consequence of the decease of that pontiff. Michael Angelo executed them in 1513-16, and in 1544, when the original ambitious design of the monument was abandoned, presented them to Roberto Strozzi, by whom they were sent to France. The younger dying slave, with the pained expression of countenance, is of great beauty; the other figure is in a somewhat constrained and unpleasing attitude.

These statues stand on the right and left of the entrance to the next room, consisting of a *Portal of the end of the 15th cent., removed from the Palazzo Stanga in Cremona, and purchased in 1875 for 80,000 fr., a perfect gem of decorative sculpture, attributed to the brothers *Rodari*. The reliefs represent scenes from the life of Hercules, the mythical founder of Cremona, and from that of Perseus, and a figure of Herodias with the head of John the Baptist.

The visitor should also particularly notice the following works: to the right of the entrance (no number), Bust of John the Baptist, and, above, 12, bis. Madonna and Child, both by *Mino da Fiesole*; 12. *Milanese School*, Bust of Beatrice d'Este; 36. *Paolo Ponzio* or *Ponce*, Tomb of Alberto Pio of Savoy, Prince of Carpi (1535, bronze), and 38. Portrait of André Blondel de Rocquencourt (d. 1558), general comptroller of finance under Henri II. (relief in bronze); 11, bis. *Milanese School*, Bust of a young woman; adjacent, to the right, 15, bis. *Piero da Vinci*, Holy Family; 37. *Ponzio*, Statue from the tomb of Charles de Magny (1556). High up: *Ben-

venuto Cellini, the 'Nymph of Fontainebleau', a large relief in bronze executed for an archway in the Palace at Fontainebleau, and mentioned in the master's autobiography. By the back-wall: 34, bis. Jason slaying the Hydra, bronze, 16th century. In the middle of the room is a marble fountain.

The collection of early Renaissance bronzes by the windows forms the most beautiful collection of the kind on this side of the Alps. The finest are Nos. 18-25. Eight bronze reliefs by *Andrea Briosco*, surnamed *Riccio*, of Padua (1480-1532).

Originally belonging to the tomb of Marcantonio della Torre, these reliefs illustrate the life and death of that celebrated physician in a thoroughly antique style. No. 18. Della Torre lecturing under the superintendence of Apollo and Hygieia and in front of a statue of Minerva; 19. His death-bed, surrounded by Apollo and the Fates; 20. His relatives sacrifice to the gods to induce them to spare the sick man; 21. His death; 22. His burial; 23. His soul at the portals of the infernal regions; 24. His arrival in Elysium, where he is awaited by the Graces; 25. The goddess of fame placing an honorary chaplet on his body.

To the right of the door (portal from Cremona): **Benedetto da Majano*, Marble bust of Filippo Strozzi (d. 1491), remarkable for its individuality and its delicacy of execution. — We now enter the small —

SALLE DE MICHEL COLOMBE, the works in which show the French school of sculpture uninfluenced by Italian art. By *M. Colombe* (d. 1512), from whom the room takes its name: *84. St. George and the Dragon, a large relief. Adjacent, by the window: 69, bis. Head of an Apostle, a work of the 13th cent. in a dignified style. To the left: 78, 79. Nativity of Christ, with John the Baptist and John the Evangelist, a painted alto-relief of the 16th cent., from Orleans (the Madonna particularly pleasing). On the same side: 87, 88. Louis de Perponcher (d. 1521), treasurer of Francis I., and his wife, recumbent alabaster figures of the first half of the 16th century. Opposite the entrance: *84, bis. Madonna and Child, a marble statue of the school of Tours, 16th century. To the right: 85, 86. Monuments of the historian Philip de Comines (d. 1509) and his wife, coloured stone figures, kneeling. 16. Louis XIII., a statue by *Lor. da Mugiano* of Milan, mainly of historical interest. — We now return to the Salle de Jean Goujon, and proceed to the left to the —

SALLE DES ANGUIER, containing monuments of the 17th cent. only. It derives its name from the brothers *François Anguier* and *Michel Anguier*, pupils of *Simon Guillain*, by whom are good statues of Louis XIV. at the age of ten, and his parents, Louis XIII. and Anne of Austria (Nos. 165-167). — *François Anguier*: In the middle, 178-190. Monument of the Dukes of Longueville, a pyramid with graceful allegorical figures and reliefs; between the windows, 193. Marble monument of Jacques de Souvré (d. 1670), Knight of St. John, in a theatrical style; in better style, by the back-wall, 191. Marble statue of De Thou (d. 1617), president of

the Parliament. — By an unknown master: 149. Vigorously conceived bust of Christophe de Thou (d. 1582). — By *P. Franqueville* (d. after 1618): 63. David with the head of Goliath; 64-67. Four slaves in bronze from the monument of Henri IV. on the Pont-Neuf, which was destroyed in 1792; adjacent, some fragments of the monument, which was executed by *Giov. da Bologna*, an imitator of Michael Angelo, and a native of Douai in Flanders. — 60, bis. Mercury, a replica of the bronze statue in Florence, by *Giov. da Bologna*.

The **Collection of Modern Sculptures** (*Musée des Sculptures Modernes*) forms a continuation of the Renaissance collection. Entrance on the W. side of the Cour du Louvre, second door to the right of the Pavillon d'Horloge (open daily, except Monday, 11-4; comp. Plan, F). This door leads us at once into the —

SALLE DE PUGET, named after *Pierre Puget* of Marseilles (1622-94), the most famous and the most exaggerating of the French followers of the theatrical school of Bernini, which aimed exclusively at effect. Among his works are, in the middle, 201. Gallic Hercules, executed in Genoa about 1660; to the left, 203. Milo of Croton fighting with a lion, the best known and most admired of his works, executed in 1682 for the park of Versailles; to the left, 205. Diogenes requesting Alexander the Great to stand out of his light, an alto-relief (the vulgar types of the king's followers very cleverly represented). — 211. *F. Girardon* (of Troyes, 1628-1715), Bust of the poet Boileau, who praised this sculptor in his verses. — By the first window: 207, 208. Heads of Medusa, after Bernini, originals in Berlin. — In front of the last: 206. *Puget*, Alexander the Great triumphing over his enemies (the original design had Louis XIV. instead of Alexander) — By the central window: *213. Antique head of Alexander in porphyry, placed on a bust in green breccia and gilded copper by *Girardon*. — By the window to the right: 209. *Girardon*, Bronze model of the equestrian statue erected to Louis XIV. in the Place Vendôme in 1699; in front, fragments of the statue, which was destroyed in 1792 (see p. 79). — Adjacent: *Théodon*, 244, ter. Phætusa converted into a reed; opposite, 244, bis. Atlas. — In the centre: *204. *Puget*, Perseus and Andromeda (1684). — By the front window: 258. *Cayot*, Death of Dido.

The door on the left of the entrance leads to the —

SALLE DE COYZEVOX, named after Charles Antoine Coyzevox, one of the ablest masters of the same school, especially happy in his portrait-busts. The largest of his works here is by the back-wall, 227-230. Monument of Cardinal Mazarin; the Cardinal kneels on the sarcophagus, while behind him is a Genius with a bundle of staves, the chief cognisance in his armorial bearings; below are bronze statues of Prudence (left), Peace, and Fidelity (right). The marble figures of Love and Religion (232, 231) also belong to the Cardinal's monument. Also by Coyzevox: *237. Bust of Bossuet,

very dignified in expression; 239. Bust of Le Brun, the painter (1690); 233. Maria Adelaide of Savoy as Diana with the fleurs-de-llys on her quiver (1710); between the windows (no number), Colossal figure of the river-god of the Rhine (1706); adjacent, to the left, *Bust of himself, presented to the Academy by C. P. Coustou, a grandson of Coyzevox; 240. Mignard the painter.

We return to the Salle de Puget and pass through it to the —

SALLE DES COUSTOU, in which are assembled the plastic masterpieces of the pleasure-loving age of Louis XV. In the centre: 250, bis. *Nicolas Coustou*, Adonis resting from the fatigues of the chase (1710). Behind (no number), *Cupid with his dart, by *Antoine Tassaert* (below is the inscription: 'Qui que tu sois, voici ton maître, il l'est, le fut, ou le doit être'). — By the back-wall: 303. *Julien*, The nymph Amalthea and the goat, the *chef d'œuvre* of the master. — To the right of the entrance: *255. *Guillaume Coustou*, Maria Leczinska of Poland, consort of Louis XV. (1731). — Adjacent, *E. M. Falconet*, Music. — Between the windows: 270, bis. *J. B. Pigalle*, Mercury fastening his sandals, one of the artist's best works (1763). — Opposite: 288. *N. S. Adam*, Prometheus and the vulture, a fiercely passionate conception. — By the left window: 256. *G. Coustou*, Bust, dated 1733. — **Falconet*, Cupid. — *251. *N. Coustou*, Louis XV. (1731), companion to No. 255, opposite. — Three doors lead into the adjoining —

SALLE DE HOUDON, dedicated chiefly to *Antoine Houdon* (Versailles, 1741-1828), a sculptor who lived and worked in Rome, Paris, and America. By *Houdon*, in the centre of the room: 296. Bronze statue of Diana (1783), executed first in marble for the Empress of Russia (1781). — In front of the pillar to the right: 287. *Pajou*, Psyche (1790), with the inscription: 'Psyche perdait l'amour en voulant le connaître'. — To the left: 290. Unknown master, Statue of Du Plessis, Duc de Richelieu (d. 1788), as a Knight of the Holy Ghost. — **Houdon* (no number), Bronze bust of Voltaire. — By the window, without a number, *Bouchardon*, Model and fragment of the statue of Louis XV., which was destroyed in 1792. — Opposite the window: 310. *Delaistre*, Psyche and Cupid, 1782. — By the wall are several admirable busts, of great historical interest, of which the following are by *Houdon*: 298. The Abbé Aubert (d. 1814); *297. Rousseau, bronze (1778); on the chimney-piece, *Washington, *Franklin, *Diderot, all in terracotta; farther on, Mirabeau, in terracotta; by the back-wall, Mirabeau, in marble.

The SALLE DE CHAUDET is mainly occupied with works of the end of the 18th and beginning of the 19th cent., when the ancient classical style was revived. To the right: 365. Statue of Cato of Utica, begun by *Roman* and finished by *Rude* in 1840. — By the exit-wall: 321. *Lemire*, Cupid with his bow (1814), exhibiting the young deity in one of his gentler moods. — By the window: *384. *Canova*, Psyche and Cupid with the butterfly. — In the

central row : 313. *Chaudet*, The young *Œdipus* rescued by the shepherd *Phorbas*; *383. *Canova*, *Cupid and Psyche*; 376. *F. J. Bosio*, *Aristæus*, the god of gardens (1817). — By the window: 324. *Ruxtiel*, *Psyche borne by Zephyr* (1814).

The *SALLE DE RUDE*, the last, named after the sculptor *François Rude* (1784-1855), contains the most modern works admitted to the Louvre (comp. p. 250). Thus, to the right: 349. *Pradier*, *Toilette of Atalanta* (1850). — To the left: *Pradier*, *Child of Niobe*, struck by *Apollo's* arrow, executed at Rome in 1822 in the manner of the well-known Florentine antique. — By the window: Without a number, *J. Perraud*, *Satyr with youthful Bacchus* (1863). — No number, **Duret*, *Neapolitan Improvisatore*, and (opposite) young fisherman, dancing the *tarantella*, two statues in bronze. Between the windows: *Ramey*, *Theseus and the Minotaur*, a colossal group, dated 1828. — In front, *Perraud*, *Despair*, a male figure in a sitting posture. — 349, bis. *Pradier*, *Sappho*, statue in marble. *David d'Angers*, *382. *Philopœmen wounded with a spear* (1837). *F. Rude*, 353, ter. *Joan of Arc* (1852); 353, bis. *Neapolitan fisherman with a tortoise*. — By the exit: **Rude*, *Bust of David, the painter* (1838).

The *Musée de Chalcographie*, or *de Gravure*, where a large collection of engravings is on view and on sale, resembling the *Calcografia* at Rome, was founded by Louis XIV. in 1660, and re-organised in 1798 and 1848. Engravings of most of the great Parisian works of art, in the provinces of painting, sculpture, and architecture, are exhibited and sold here. The catalogue enumerates about 5000. The exhibition is on the left side of the entrance (N. side of the Cour du Louvre, second door to the left of the portal; admission daily), the sale-room on the right side.

B. FIRST FLOOR.

The most important collection on the first floor of the Louvre is the *Picture Gallery*, which occupies nearly half of the S. connecting gallery between the Old Louvre and the Tuileries, together with the whole of the wing parallel to that gallery, and also several saloons in the Old Louvre. — The first floor of the Old Louvre also contains the *Ancient Bronzes* (p. 145), the *Drawings* (p. 146), the *Renaissance Antiquities* (p. 146), the *Collection of Ancient Vases* (*Musée Campana*, p. 149), the *Smaller Antiquities* (p. 148), and the *Collection Lenoir* (p. 148).

The PRINCIPAL ENTRANCE to the first floor (shut till 11 a.m., see p. 97) is by the *Pavillon Denon*, whence the *Grand Escalier* ascends to the picture-gallery. — Those who wish to visit the gallery before 11 a.m. enter by the *Pavillon Sully* and ascend the *Escalier Henri II* (comp. p. 97). The door to the right at the top leads to the *Collection La Caze* (p. 144), whence we proceed through the *Salle Henri II* (p. 144) and the *Salle des Sept Cheminées* (p. 143) to the picture-gallery. — The separate entrances to the other collections will be mentioned in connection with each.

**Picture Gallery.

CATALOGUES are sold on the Grand Escalier, in the *Galerie d'Apollon*, at the door of the *Collection La Caze*, and in other parts of the gallery. That of the Italian and Spanish schools costs 1 fr., German and Netherlandish schools 1 fr. 25 c., French school 2 fr.; or all together in one

volume 5½ fr.; the Collection La Caze has a catalogue of its own, sold at 50 c. — The pictures are arranged in the alphabetical order of the painters' family names, and not of the names by which they are commonly known; thus, *Sanzio* (more correctly *Santi*), and not *Raphael*, and *Vecellio* instead of *Titian*. — Persons desiring to copy in the Louvre or Luxembourg apply to the *Administration des Musées*, the office of which is in the S.W. corner of the Cour du Louvre.

The *Picture Gallery* of the Louvre, the saloons of which have an aggregate length of five furlongs, comprises upwards of 2000 works of high rank, almost every school being represented by numerous masterpieces. There are indeed some masters whose acquaintance can be satisfactorily made in the Louvre alone. For the following general review of the most important works, arranged in schools, we are indebted to the pen of *Prof. Anthony Springer*, the eminent German historian of art; and we recommend his sketch, as well as the various incidental notices of particular pictures by Mr. Crowe and other distinguished authorities, to the perusal of the visitor before proceeding to view the gallery itself.

Most visitors to the Louvre will of course be chiefly interested in the ITALIAN PAINTERS. Among the EARLY MASTERS, those of the Florentine School first attract our notice. An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of Mary (No. 182; p. 127), while *Benozzo Gozzoli's* Glory of St. Thomas Aquinas (No. 199; p. 127) affords an instance of the inveteracy with which the artists of that age clung to mediæval ideas. *Fra Filippo Lippi* is admirably represented by a Madonna among angels and archangels (No. 221; p. 127); but *Domenico Ghirlandajo's* Visitation, of the year 1491 (No. 202; p. 124) is not one of his best works. — To the earliest period of *Perugino*, the chief master of the Umbrian school, belongs a round picture of the Madonna with SS. Rose and Catherine, and to his culminating period (1505) the Conflict between Cupid and Chastity (Nos. 426, 429; pp. 122, 127). — The Louvre also possesses several important creations of *Andrea Mantegna*, a master of Upper Italy: Mt. Parnassus and the Victory of Minerva (Nos. 252, 253; p. 126) mark the transition from mythological to allegorical scenes; then the Madonna della Vittoria, a votive picture in memory of the Battle of the Taro (No. 251; p. 126).

The GREAT MASTERS of the Italian School, *Leonardo da Vinci*, *Raphael*, and *Titian*, demand the most careful attention. The most celebrated work of LEONARDO in the Louvre is his *Mona Lisa* (No. 462; p. 124), the portrait of a Florentine lady, the wife of Francesco Giocondo. Leonardo was engaged on this work for four years, and at last left it unfinished. 'Any one desirous of seeing how far Art can succeed in imitating Nature should examine this beautiful head', said Vasari; but the work is so faded that its original effect is not easily imagined. A better preserved work by Leonardo is another portrait of a lady in a red dress with a band on her forehead, supposed to be a portrait of Lucretia Crivelli, the mistress of

Lodovico Moro (No. 461; p. 130). The Madonna under the rock (No. 460; p. 129), a composition ascribed to Leonardo, is perhaps from the brush of a pupil.

No gallery in Europe is so amply supplied with works of RA-PHAEL as the Louvre. Even when the doubtful pictures (No. 374. Raphael and his fencing-master; 372, The handsome youth leaning on his hand) are deducted, there remains so complete a series of his works that with their help the student will have no difficulty in tracing the various stages of the master's development. To his earlier period, before he had shaken off the influence of Perugino's school, belong the small pictures of St. George and St. Michael, which he is said to have painted for the Duke of Urbino (Nos. 368, 369; p. 124). A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 362; p. 124), in which pure maternal joy, a favourite motive in Raphael's Madonnas, is expressed with the most lifelike fidelity. To his early Roman period belongs the 'Vierge au Voile' (No. 363; p. 124). His progress in dramatic effect and in depth and contrast of colouring are exemplified by his large Holy Family and his St. Michael conquering Satan (Nos. 364, 370; pp. 124, 125), two works painted with the aid of his pupils in 1518, by order of Leo X., as a gift for the king and queen of France. The touch of inferior hands, and the haste with which the work was probably executed, serve to account for the displeasing effect produced by the blackened shadows and the coldness of the lights. A specimen of his best period (1515) is Castiglione's Portrait (No. 371; p. 130), in which we are struck with his consummate skill in modelling, in blending a warm yellow tint with a delicate green, in giving roundness without sudden contrasts, and in lighting without the slightest glare. The portrait of the beautiful Johanna of Arragon, wife of Ascanio Colonna, Constable of Naples (No. 373; p. 128), which has also been much extolled, appears to have been chiefly executed by other hands. By desire of Cardinal Bibbiena, the papal legate in France, the picture was drawn at Naples by *Giulio Romano*, Raphael's pupil, and afterwards painted from memory in the master's studio. The fact of its having been painted without the living model accounts for the hardness of the outlines and the coldness of the colouring. The fresco of God the Father with angels (No. 377; p. 131), removed from the Villa Magliana near Rome, can hardly be appreciated in its present position.

Correggio is fairly well represented in the Louvre by the Marriage of St. Catherine (No. 19; p. 125) and Jupiter and Antiope (No. 20; p. 123; formerly called Venus and a Satyr).

With specimens of *TITIAN*'s works in all his various styles the gallery is admirably provided. His Entombment (No. 446; p. 122) is a work of the most touching pathos and most magic colouring. The Christ at Emmaus (No. 443; p. 129), a favourite scene with the Venetian school, and one which gradually led to the delineation

of great and ceremonious banquets, rather approaches the genre style, but is lifelike and pleasing. Very imposing as a study of character is the Christ crowned with thorns, between the executioners (No. 445; p. 129). Among the pictures of the Virgin we may mention the Madonna with the rabbit (No. 440; p. 130), painted in 1530 for the Duke of Mantua. To this beautiful idyl the Holy Family (No. 442; p. 128) forms a companion picture of almost equal excellence. A work over which the master has shed a radiant poetic halo is the Sleeping Antiope approached by Jupiter in the form of a Satyr, while fauns are couching on the outskirts of the wood, a hunter quiets a dog, and in the background the signal of victory is being blown on the horn (No. 449; p. 129). The picture was formerly known as the Venus del Pardo from a palace at Madrid. In all these works the landscape in the background is worthy of examination. In order fully to appreciate Titian's merits as an artist the visitor must not overlook his portraits, painted either for the purpose of embodying his ideal of female beauty, or for that of displaying his skill in psychological delineation. To the former class belongs the picture known as Titian and his Mistress (No. 452; p. 123), representing a girl arranging her hair in presence of her lover, who is holding the mirror. Most interesting as a study of character is the Portrait of Francis I. (No. 450; p. 128), which is all the more remarkable as the king never sat to the master for it. An admirable portrait of Titian's middle period is the Young man in black, holding a glove in his left hand (No. 454, p. 129; 'L'homme au gant'). Half portrait, half allegory, is the likeness of Alphonso Davalos, Marchese del Vasto, the famous general of Charles V. (No. 451; p. 130). Equipped for departure, he stands beside his wife, a sister of Johanna of Arragon, who sits with a crystal globe in her lap, mourning over his departure, while emblematic figures of Victory, Cupid, and Hymen appear to console her. — By these fine compositions the works of the other Venetian masters are almost entirely eclipsed. The most attractive of them is the Rustic Concert (No. 39; p. 125), attributed to *Giorgione*. The banqueting scenes by *Paolo Veronese*, in a rich, but somewhat materialistic style, are so large that they are not likely to be overlooked (thus No. 95; p. 125).

After having feasted his eyes with the ideal and richly coloured pictures of the South, the visitor will at first be disposed to do but scant justice to the specimens of NORTHERN ART, with which the Louvre is also richly stocked. To the EARLY GERMAN SCHOOL, which is not very fully represented, belongs a table with four scenes from the life of David, painted by *Sebald Beham* for Archbishop Albert of Mayence (No. 14; p. 135). The portraits of Erasmus of Rotterdam, Archbishop Warham of Canterbury, and Nicholas Kratzer, the astronomer, by the younger *Holbein* (Nos. 125, 207, 206) should also be noticed. — By far the most noteworthy work

of the EARLY FLEMISH SCHOOL is *John van Eyck's* Madonna revered by the Chancellor Rollin (No. 162; p. 124). To an important altarpiece by *Memling* belong the St. Magdalene and John the Baptist with rich landscape and accessories in the background (Nos. 288; 289; p. 125).

The LATE FLEMISH, or BRABANT SCHOOL is magnificently represented by *Rubens*, by whose brush the gallery possesses 21 large scenes from the life of Marie de Médicis (Nos. 433-455; pp. 134, 135). However objectionable it may be from a strictly æsthetical point of view to combine portraits with allegory, the spectator will be unable to refrain from admiring these pictures for the freshness of their composition, richness of colouring, and the lifelike vigour of the numerous characters they contain, although their meaning is not always distinctly intelligible. As a painter of ecclesiastical works and of dignified mythological and historical scenes, Rubens may be studied elsewhere as well as in the Louvre, but his Flemish Fair (No. 462; p. 136) in this collection exhibits him to us in an entirely new light. Of the broad humour and exuberant merriment which characterise his countrymen he was by no means destitute, and no painter has shown himself better acquainted with national customs except *Teniers* alone, who is rather to be regarded as a follower of Rubens in this sphere than the originator of the genre style. So successful, however, were the labours of *Teniers*, though Louis XIV. utterly despised him, that the fine collection of his works in the Louvre forms one of the chief boasts of the gallery.

The DUTCH MASTERS of the 17th cent. can only be thoroughly appreciated on their native soil, but the Louvre gallery possesses good specimens of the handiwork of all the most celebrated. Among these are *Rembrandt's* Angel of Tobias, Holy Family at Nazareth, known as the 'Carpenter's Family', Christ at Emmaus, his own portrait with the gold chain (Nos. 404, 410, 407, 412), besides his Bathsheba, or woman bathing (No. 96) added by the La Caze collection (p. 144). To that collection the Louvre is also indebted for two excellent portraits of women by *Ravestein* (Nos. 94, 95), and for the Laughing Girl (No. 65; 'La Bohémienne') by *Frans Hals*. The latter is well calculated to exhibit the broad humour of the master, while his portrait of a woman (No. 66) presents him to us as a most brilliant colourist. *Van der Helst* is also well represented by his Distributors of Prizes (No. 197; p. 133). — The most famous of the genre pictures are: *Terburg's* Officer and Girl (No. 526), *Dow's* Woman selling spices, and particularly his Dropsical Woman (Nos. 123, 121), *Metsu's* Vegetable Market (No. 292), *Jan Steen's* Tavern Festival (No. 500), *Adrian van Ostade's* Village School (No. 370), and an Interior by *P. de Hooch* (No. 224). — Of the numerous excellent landscapes of the Dutch School it is unnecessary to make any special mention, as the visitor will have no difficulty in making a selection to suit his own taste.

The renown of the SPANISH pictures in the Louvre had its origin in a time when Spain was seldom visited by travellers, and when the treasures which Madrid and Seville possessed in the masterpieces of *Velazquez* and *Murillo* were known only in limited circles. Since that period the study of Spanish art has become both wider and more profound, and it is now admitted that it can be perfectly estimated in Spain alone. This is especially true with regard to *Velazquez*, of whose works the Louvre possesses only one eminently good example, the portrait of Philip IV. (No. 552; p. 131). The most famous of *Murillo's* works in this collection is the 'Conception' (No. 539; p. 123), while the 'Nativity of the Virgin' (No. 540), and the 'Cuisine des Anges' (No. 546; p. 131) are also admirable specimens of his power.

We now proceed to enumerate the most important works in the order in which they are distributed throughout the various saloons. Our list is necessarily limited to the more interesting and celebrated pictures, to which the traveller who only pays a few short visits to the gallery should specially direct his attention; but it need hardly be said that there are many other works of high merit, which the discriminating visitor, with command of sufficient leisure, will easily discover for himself. The explanatory and critical remarks are from the pens of several of the most eminent historians of art.

The ****Salon Carré**, like the Tribuna in the Uffizi at Florence, contains the gems of the collection. It is reached from the Pavillon Denon and by the Grand Staircase (p. 97), or from the Pavillon Sully and the Collection La Caze, through the Salle Ronde (p. 141) and the Galerie d'Apollon (p. 141). In this saloon and in the following, unless stated to the contrary, we begin to the right of the entrance (approaching from the Galerie d'Apollon).

*426. *Perugino*, Madonna and Child with angels, St. Rose, and St. Catherine.

'An early work, remarkable for clearness of outline, pure and rich brilliancy of colour, and soft, pale yellow flesh tone.'

Crowe & Cavalcaselle.

59. *Gentile Bellini*, Two portraits of men. — 447. *Nic. Poussin*, Portrait of himself, painted in 1650, and stated to be in his 56th year. — *100. *Paolo Veronese*, Jupiter hurling thunderbolts against criminals, once a ceiling-painting in the assembly-hall of the Council of Ten in the Doges' Palace at Venice.

**446. *Titian*, Entombment of Christ, painted for the Duke of Mantua about 1523.

'It would be true to say that none of the persons perform all that they seem to promise, and that there is more of symbolism than of absolute reality in the action of every one of them; and yet the impression produced by the picture as a whole is probably much greater than that which we receive on looking at the Borghese altar-piece; and this arises no doubt from a surprising variety in type and expression, a subtle display of light surfaces upon a ground studded with diverse shades of gloom, and a richness of colouring which throws over the whole canvas a mysterious weirdness.'

Crowe & Cavalcaselle, Titian.

*536. *Herrera*, St. Basil expounding his doctrines.

*410. *Rembrandt*, Holy Family at Nazareth, known as the 'Carpenter's Family', signed 1640.

This family scene is one of those idyllic pieces by means of which Rembrandt and other Dutch masters endeavoured to familiarise the spectator with incidents from the Old and New Testament by transplanting them to the present. The simplicity and depth of sentiment which pervade the picture may be regarded as the badge of the Protestant spirit of the 16th and 17th centuries, which viewed the Bible as a standard of life in a very different sense from the mediæval church.

*20. *Correggio*, Antiope and Jupiter disguised as a satyr, executed about 1518, for the Duchess of Mantua; the atmosphere is full of magical charm, and the conception is naïve and unaffected. — *370. *Adrian van Ostade*, The Schoolmaster, dated 1662, the dramatic force and warm golden tone of which are characteristic of the master's most finished style. — 325. *Guido Reni*, Dejanira carried off by the Centaur Nessus.

108. *Clouet*, Portrait of Elizabeth of Austria, wife of Charles IX. of France. — 365. *Raphael* (?), Holy Family, a study. — 434. *Nic. Poussin*, St. Francis Xavier resuscitating a dead woman in Japan, painted in 1641.

*419. *Rembrandt*, Portrait of a woman, painted, according to Vosmaer, in 1654. — 89. *Phil. de Champaigne*, Portrait of himself, 1668.

*526. *Ger. Terburg*, A handsome officer sitting in a room with an elegantly dressed girl, to whom he offers money: the heads full of life, admirably drawn, and of a delicately blended silvery tone; one of his finest works. — *293. *Gabriel Metsu*, Officer saluting a young lady, a gracefully conceived and delicately coloured work.

229. *Sebastian del Piombo*, The Salutation, signed Rome, 1524, a very large picture.

*121. *Gerard Dow*, The dropsical woman, his greatest work: a successful composition, in which the grief of the daughter is touchingly portrayed; most elaborately finished, although unusually large for this master.

*539. *Murillo*, The Immaculate Conception, one of his greatest works (1678), pervaded with an intense sentiment of religious enthusiasm. As usual in the Spanish School, the master has drawn his inspiration from the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars' (Rev. xii. 1). The picture was purchased from Marshal Soult for 615,000 fr.

*452. *Titian*, 'La Maîtresse du Titien', a girl at a toilet-table, with a man behind her with two mirrors, perhaps Laura Dianti and Duke Alphonso of Ferrara, painted shortly after 1520.

'The light is concentrated with unusual force upon the face and bust of the girl, whilst the form and features of the man are lost in darkness. We pass with surprising rapidity from the most delicate silvery gradations of sunlit flesh and drapery, to the mysterious depth of an almost unfathomable gloom, and we stand before a modelled balance of light

and shade that recalls da Vinci, entranced by a chord of tonic harmony as sweet and as thrilling as was ever struck by any artist of the Venetian school.' C. & C.

*82. *Paris Bordone*, Portrait of a man, dated 1540. — 523. *Franciabigio*, Portrait of a young man, formerly ascribed to Raphael, now catalogued as by an unknown master. — *363. *Raphael*, Madonna with the veil, also called the Virgin with the diadem (see p. 119). — *202. *Dom. Ghirlandajo*, The Visitation of Mary, dated 1491.

**462. *Leonardo da Vinci*, Portrait of Mona (Madonna) Lisa, wife of the painter's friend Fr. del Giocondo of Florence, known as 'La Gioconda'.

'The eyes', says *Vasari* (d. 1574), the painter and biographer of artists, 'have the moist radiance which we observe in living persons; the mouth, the lips, the redness of which blends at the corners with the rose tint of the cheeks — this is not colour, but actual living flesh'. These excellences are now concealed by the darkened shades, but the face still delights us with the wonderful charm of its smile.

42. *Ferd. Bol*, Portrait of a man, dated 1659. — Above, *96. *Paolo Veronese*, Christ in the house of Simon the Pharisee, painted in 1570-75.

*543. *Murillo*, Holy Family; the heads, resembling portraits, are realistic, but the light and the harmonious colouring are of great beauty. — *Annibale Carracci*, 121. The Madonna appearing to St. Luke and St. Catherine; 123. Mourning for the dead Christ (a so-called 'Pietà').

*162. *Jan van Eyck*, The Chancellor Rollin revering the Virgin, with a beautifully executed landscape.

The strong and the weak points of Van Eyck's art are combined in this picture. The figure of the chancellor is admirably faithful to life, contrasting strongly with the commonplace Madonna and the wooden form of the Child.

368. *Raphael*, St. Michael (1504?), with allusions to Dante's *Inferno* in the accessories of the landscape; more carefully executed than No. 369, which represents St. George and the dragon, painted in 1506.

*364. *Raphael*, 'Great Holy Family of Francis I.', Rome, 1518.

'This picture is one of the richest and most dramatic compositions of Raphael. In care and uniformity of execution, in fulness and grandeur of the nude, in breadth and delicacy of the drapery, in lightness and freedom of the motions, and in powerful effects of colour, this work approaches most nearly to the Transfiguration in the Vatican'.

Waagen.

*453. *N. Poussin*, Diogenes throwing away his goblet, Rome, 1648. — 87. *Phil. de Champaigne*, Portrait of Cardinal Richelieu. — 232. *Bernardino Luini*, Salome with the head of John the Baptist, painted under the influence of Leonardo da Vinci.

**362. *Raphael*, Madonna and Child with St. John, usually called 'La Belle Jardinière'; Florence, 1507.

'With the Madonna and Infant Christ, who are represented alone in the simpler and earlier representations of the Madonna, is associated the young St. John. This addition has not only given rise to more varied gestures of infant life, but has enabled the master to form a more regular

group. Standing or kneeling at the Madonna's feet are the two children, forming a broad pedestal for the composition, which is easily and naturally completed by the Madonna. This idea was first expressed by sculptors, and afterwards eagerly adopted by Florentine painters, including Raphael, who within two years painted the 'Madonna in the Garden' three times, one of the replicas being now at Vienna'. (*Springer. Raphael & Michael Angelo.*) — The original drawings for this work have lately been bequeathed to the Louvre.

*394. *Andrea Solario*, 'Madonna with the green cushion', rich and radiant in colouring, with a beautiful landscape. — 79. *Phil. de Champaigne*, Pietà, resembling Holbein's Pietà at Basle.

477. *Rigaud*, Portrait of Bossuet, the celebrated preacher. — 46. *Guercino*, Patron saints of the town of Modena.

*288, *289. *Memling*, Mary Magdalene with the box of ointment, and John the Baptist, two gems, delicately finished (see p. 121). — *208. *Holbein the Younger*, Erasmus of Rotterdam, exceedingly lifelike and admirably executed.

*459. *Leonardo da Vinci*, Madonna and Infant Christ with St. Anne; one of the gems of the gallery, with beautiful heads and most expressive features, but somewhat careless in the details. (There are several sketches for this picture at Windsor.)

*37. *Antonello da Messina*, Portrait of a man, known as the Condottiere, 1475. — 380. *Andrea del Sarto*, Holy Family. — 523. *Le Sueur*, St. Scholastica appearing to St. Benedict. — 433. *Rubens*, Tomyris, Queen of the Scythians, causes the head of Cyrus to be dipped in a vessel full of blood.

**95. *Paolo Veronese*, Marriage at Cana, finished in 1563, the largest picture in the collection, 32 ft. long and 21 ft. high, occupying nearly the whole S. wall, a perfect 'symphony in colours'.

Among the figures are numerous portraits. The bride is Eleanor of Austria, the young Queen of France; behind her the court-jester; at her side Francis I., with a curious head-dress; then Mary of England in a yellow robe, Sultan Soliman near a negro prince; at the corner of the table the Emperor Charles V. with the golden fleece. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the viol, behind him Tintoretto with a similar instrument, on the other side Titian with a bass viol, and the elder Bassano with a flute.

**19. *Correggio*, Betrothal of St. Catherine, 'with a celestial expression in the faces', says Vasari. — *39. *Giorgione*, Rustic feast: very charming from the depth and warmth of the colouring, the golden glow of the flesh tones, and the rich treatment of the landscape, in spite of its having been freely retouched.

*142. *Ant. van Dyck*, Portrait of Charles I. of England, a work of the most pleasing delicacy of execution and fidelity to nature.

*370. *Raphael*, St. Michael the conqueror of Satan, painted in 1518 for Francis I. of France, a work of sublime poetical character and strikingly sudden in its action, painted partly by Giulio Romano and other pupils (comp. p. 119).

306. *Francesco Francia*, Nativity, a beautiful and lovingly executed miniature. — *211. *Holbein the Younger*, Portrait of

Anne of Cleves, fourth wife of Henry VIII. of England, a work of the master's later period. — 697. *Roger van der Weyden*, Madonna and Child. — 27. *Caravaggio*, Portrait of Alof de Vignacourt, grand master of the Maltese Order.

The **Salle des Fresques**, a room running parallel to the Galerie d'Apollon (p. 141), contains several frescoes, transferred to canvas, of the Milanese School, which reflected the influence of Leonardo da Vinci. — 236, *238, *237. *Bern. Luini*, Nativity, Adoration of the Shepherds, and Christ pronouncing a blessing, from Milan. — 234, 235. *Bern. Luini*, Two boys with vine-foliage, from the Villa Pallucca near Monza.

This room also contains the following works: to the left, *680. *Memling*, Madonna and Child, with SS. James and Dominic, and the donors, a work of solemn dignity and appropriate colouring; to the right, 683, 684. *Ant. Moro*, Portraits, probably Louis del Rio, an official of Brabant, and his wife. Then, *797. *Ingres*, The Spring, painted in 1856 and perhaps the most perfect specimen of the treatment of the nude among modern paintings; 796. *Ingres*, Œdipus solving the riddle of the Sphinx, with a view of Thebes in the background, painted in 1808, when the master was still swayed by his admiration of the plastic features of antique art. — From this saloon a colonnade containing a few antiquities leads to the Grand Staircase (p. 103).

We may now leave the Salon Carré by the door at the end opposite the Galerie d'Apollon, and enter the Grande Galerie; but in order to obtain a better chronological survey of the Italian School, it is advisable first to visit the so-called Galerie des Sept Mètres, the first saloon on the right.

The **Galerie des Sept Mètres** (or *des Sept Maîtres*) contains an admirable collection of pictures of the earlier Italian School, particularly by Tuscan masters of the 15th century. — On the right: *252. *Andrea Mantegna*, Mount Parnassus. — Above: 165. *Paolo Uccello*, Portraits of Giotto, the painter himself, Donatello, Ant. Manetti, and Fil. Brunelleschi, unfortunately retouched. — 60. *Pupil of Gentile Bellini*, Reception of a Venetian ambassador at Cairo, 1512: a sunny scene, full of characteristic figures. — *156. *Lorenzo di Credi*, Madonna and saints. — *253. *A. Mantegna*, The vices banished by wisdom, companion to No. 252. — 113. *Vitt. Carpaccio*, Preaching of St. Stephen, painted about 1515, unfortunately injured. — *72. *Giov. Ant. Boltraffio*, The Madonna of the Casio family, with the poet of that name on the right: the painter's masterpiece according to Vasari. — *251. *Mantegna*, Madonna della Vittoria, one of his last works, painted about 1495 for Giov. Franc. di Gonzaga, Duke of Mantua. — 61. *Giov. Bellini* (?), Madonna and saints. — 78, 79. *Moretto*, Four saints. — *250. *Mantegna*, Crucifixion of Christ, from the predella of the altar-piece of S. Zeno at Verona, a grand composition; the holy

women full of dramatic life. — 427. *Perugino*, Holy Family, replica of a picture at Vienna. — *221. *Fra Filippo Lippi*, Madonna with angels and saints; an early work of the master's. — 391. *Luca Signorelli*, Seven male figures. — *307. *Franc. Francia*, Christ on the Cross, with Mary, John, and (at the foot of the Cross) Job. — 290. *Pinturicchio*, Madonna. — 500-514 (most of them hung above the pictures just mentioned). Portraits of celebrated men, painted in the style of Justus van Ghent, from Urbino, where Raphael copied them into his sketch-book (now at Venice). — *166. *P. Uccello*, Battle. — *192. *Giotto*, St. Francis of Assisi receiving the stigmata; below, Vision of Innocent III., the same pope confirming the statutes of the order of St. Francis, and St. Francis preaching to the birds: a genuine, signed picture, painted for the Pisans.

[The door at the back of this hall leads to a landing of the Grand Staircase (comp. p. 141). Here, to the left, unnumbered, **Fra Angelico da Fiesole*, Crucifixion with Mary and John, an admirable fresco, full of deep religious feeling.]

To the left, beginning from the posterior wall: *199. *Benozzo Gozzoli*, Triumph of St. Thomas Aquinas.

Above is Christ, with Paul, Moses, and the Evangelists. In the centre of the glory is the celebrated theologian between Aristotle and Plato; at his feet, overwhelmed by his eloquence, is Guillaume de St. Amour, a professor of the Sorbonne; below, an ecclesiastical assembly with Pope Alexander IV.

171. *Gentile da Fabriano*, Madonna with the Holy Child, in the act of blessing Pandolfo Malatesta, Lord of Rimini. — *664. *B. Montagna*, Angelic musicians. — 243. *Mainardi*, Madonna, Child, and angel with lilies. — 308. *Fr. Francia*, Madonna and Child. — Unnumbered, *D. Ghirlandajo*, Portraits of a man and boy. — *182. *Fra Angelico da Fiesole*, Coronation of Mary, with accessories, extolled by Vasari, the faces of the saints full of holy aspiration. — 428. *Perugino*, Young St. Paul. — 184. *Botticelli*, Madonna with the Child and John the Baptist, a youthful work. — 84. *Borgognone*, Presentation in the Temple. — *396. *A. Solario*, Crucifixion of Christ, dated 1503, full of expression and very skilfully composed. — 403. *Lo Spagna*, Nativity of Christ. — 389. *Signorelli*, Nativity of Mary, beautifully grouped, dignified, and harmonious. — 158. *Lor. di Credi*, Annunciation, a reduced replica of a picture at Florence ascribed to Leonardo. — *662. *Fra Angelico*, Salome dancing before Herod. — 154. *Lor. Costa*, Court of the Muses held by Isabella d'Este, Duchess of Mantua, an attractive allegory. — *152. *Cima da Conegliano*, Madonna and Child, with St. John and Mary Magdalene, richly coloured. — 429. *Perugino*, Conflict between Cupid and Chastity; the visitor should compare this work with the similar scenes by Lorenzo Costa (No. 154) and Mantegna (Nos. 252, 253, opposite). — 390. *Signorelli*, Adoration of the Magi. — 70. *Fr. Bianchi*, Madonna enthroned, between SS. Benedict and Quentin.

The ***Grande Galerie**, though 412 yds. in length, does not oc-

cupy the whole of the wing adjoining the Seine, there being beyond it the large *Nouvelle Salle des Etats*, to which the public are not admitted. This gallery contains the remaining pictures of the Italian, Spanish, German, and Netherlandish Schools, with the exception of a few belonging to the last two, which are exhibited in the supplementary saloons on the second floor.

I. SECTION. HIGH RENAISSANCE ITALIAN MASTERS.

On the right: 412, 413. *Garofalo*, Circumcision of Christ, Holy Family. — *16. *Albertinelli*, Madonna and Child with SS. Jerome and Zenobius, dated 1507, a fine work. — 416. *Garofalo*, Madonna and Child, a reduced replica of a picture at Dresden. — *293. *Giulio Romano*, Triumph of Titus and Vespasian, composed in the style of the ancient reliefs on the Arch of Titus at Rome. — 397. *Solario*, Head of John the Baptist, dated 1507, of an enamel-like sheen. — 378. *After Raphael*, Madonna of Loreto (original lost). — *294. *Giulio Romano*, Venus and Vulcan. — 464. Copy of Leonardo da Vinci's Last Supper (the Milan fresco). — 448. *Titian* (or *Schiavone*?), Council of Trent. — *227. *Lorenzo Lotto*, St. Jerome in the desert, dated 1500. The landscape breathes the poetry of solitude, of which the saint is the living counterpart.

17. *Albertinelli*, Christ appearing to Mary Magdalene ('Noli me tangere'), a delicately conceived and poetic composition. — *379. *Andrea del Sarto*, Caritas, signed 1518, somewhat recalling Michael Angelo's style of composition, injured in the colouring. — *274. *Palma Vecchio*, Adoration of the Shepherds: the figures resembling portraits, exuberantly natural (C.). — 295. *Giulio Romano*, Portrait of himself. — *336. *Tintoretto*, Paradise. — 463. *Leonardo da Vinci* (school-piece?), Bacchus, originally composed as John the Baptist in the desert. — *442. *Titian* (?), Holy Family. — *373. *Raphael* and *Giulio Romano*, Portrait of Johanna of Arragon, painted in 1518, the head only, according to Vasari, having been painted by Raphael (comp. p. 119). — 93. *P. Veronese*, Holy Family. — *102. *P. Veronese*, St. Mark and the three cardinal Virtues (Faith, Hope, and Charity), a ceiling-painting from the palace of the doges at Venice. — Above: *168. *Dosso Dossi*, St. Jerome, an early work, richly coloured. — *367. *Raphael*, St. Margaret, painted, according to Vasari, almost entirely by Giulio Romano.

458. *Leonardo da Vinci*, John the Baptist, with an enthusiastic, ecstatic expression of countenance (retouched). — 101. *Paolo Veronese*, Portrait of a young mother. — *230. *Luini*, Holy Family. — *73. *Bonifazio* (Venetian School), Raising of Lazarus.

*450. *Titian*, Portrait of Francis I. of France, painted about the year 1530 from a medal, and yet reproducing the characteristically quaint features and royal bearing of that monarch. — 366. *Raphael*, John the Baptist in the wilderness, probably genuine, but completely ruined. — 437. *Giorgio Vasari*, Annunciation. — 456.

Titian (?), Portrait. — 98. *Paolo Veronese*, Golgotha. — 90. *Paolo Veronese*, Lot's daughters fleeing from Sodom. — 91. *Paolo Veronese*, Susanna in the bath. — *439. *Titian*, Madonna and Child, with saints. — 52. *Barocci*, Circumcision of Christ, 1580.

Between the columns: 333. *Daniele da Volterra*, David beheading Goliath, forced and exaggerated (painted on both sides).

Left wall, beginning again from the entrance: —

198. *Girolamo dai Libri*, Madonna, Holy Child, John the Baptist, and an angel, a charming composition. — 393. *Signorelli*, Four life-size figures. — *74. *Bonifazio the Elder*, Holy Family and saints. — 177. *Gaudenzio Ferrari*, St. Paul, dated 1543. — *374. *Raphael* (?), Two male portraits, erroneously called Raphael and his fencing-master. — *465. *Cesare da Sesto*, Madonna with the scales.

*454. *Titian*, Young man in black with gloves or 'L'homme au gant', an admirable portrait of the master's middle period. Comp. p. 120.

*453. *Titian*, Portrait of a man in black, resembling No. 454, and painted at the same period.

**449. *Titian*, Jupiter and Antiope, known as the 'Venus del Pardo', painted in 1574. Comp. p. 120.

'Though injured by fire, travels, cleaning, and restoring, the masterpiece still exhibits Titian in possession of all the energy of his youth, and leads us back involuntarily to the days when he composed the Bacchanals. The same beauties of arrangement, form, light, and shade, and some of the earlier charms of colour are here united to a new scale of effectiveness due to experience and a magic readiness of hand. . . . The shape of Antiope is modelled with a purity of colour and softness of rounding hardly surpassed in the Parian marble of the ancients.'

C. & C.

*57. *Fra Bartolommeo*, Madonna enthroned, with saints, signed 1511.

'Christ gives the ring to the kneeling Catherine of Siena. This charming idea, rendered with Leonardesque elegance, conveys a sense of great affection and veneration towards Christ on the part of his mother, expressed chiefly by movements emulating those of the *Bella Giardiniera* in softness.'

C. & C.

*228. *Lor. Lotto*, Holy Family. — **443. *Titian*, Christ and the two disciples at the Supper of Emmaus, painted about 1547.

'A genre picture in monumental setting, a mixture of the commonplace and the sublime, forming a kind of precursor to that naive and piquant mode of rendering the sacred narrative which was afterwards rendered almost classical by Paolo Veronese.'

C. & C.

291. *Giulio Romano*, Nativity of Christ, painted as an altar-piece for S. Andrea at Mantua.

*460. *Leonardo da Vinci*, Holy Family, known as 'La Vierge aux Rochers', a work of the highest merit; the light on the flesh-tints is still brilliant, but the shadows have become very dark. —

*99. *Paolo Veronese*, Christ and the disciples at Emmaus; the subsidiary figures the most attractive. — 441. *Titian*, Holy Family, perhaps executed in part by a pupil.

**445. *Titian*, Christ crowned with thorns, painted about 1560.

'The pictures of this period show various allusions to antiquity. Titian seems to have been specially interested in the Laocoon. The impression produced on him by that work is most worthily utilised in the chief figure in his 'Crowning with thorns', although the master's efforts to attain fidelity to nature have led him into exaggerations foreign to antiquity. — Strangely enough, though warm and golden in general tone, the picture has less variety and more uniformity of colour than usual.'

C. & C.

*371. *Raphael*, Portrait of Count Castiglione, a poem regarding which still exists, painted about 1516, with masterly management of the different shades of colour. Comp. p. 119.

*56. *Fra Bartolommeo*, Annunciation, with six saints, dated 1515. — *372. *Raphael*, Portrait of a young man, painted after 1515. — 97. *Paolo Veronese*, The route to Golgotha, unfinished. — 92. *Paolo Veronese*, Esther fainting at the sight of the wrathful Ahasuerus, very lifelike and dramatic.

*440. *Titian*, 'La Madonna del Coniglio', or the Virgin with the rabbit, painted in 1530.

'A masterpiece in which Titian substitutes for the wilds of Bethlehem the lovely scenery of the Isonzo and Tagliamento. He represents the Virgin seated on the grass with her hand on a white rabbit, and St. Catherine by her side stooping with the infant Christ: a charming group in the corner of a landscape, — a group on which all the light of the picture is concentrated, whilst the broad expanse behind with the wooded farmstead in its right, the distant village, the chain of hills, and the far-off mountains lost in blue haze, lies dormant under the shade of a summer cloud. St. Catherine and the Virgin are both portraits.'

C. & C.

*461. *Leonardo da Vinci* (?), Female portrait.

'It was formerly, without any authority, called *La Belle Féronnière* (a mistress of Francis I.), but is probably the portrait of *Lucrezia Cirielli* the mistress of Ludovico Sforza, and must therefore have been painted at Milan. The figure is remarkable for its graceful and noble bearing, and attractive owing to the gentle tinge of melancholy which pervades the features.'

Kugler.

*451. *Titian*, Allegory, painted for Alphonso Davalos, Marchese del Vasto, representing that general taking leave of his wife when summoned by the emperor to Vienna in 1532 to fight against the Turks (see also p. 120).

'As an allegorical creation and as a work of a potent master of colour, Titian's canvas is one of the most entrancing that was ever created. There is such perfect sweetness of tone, such a rich strain of harmony in tints, such a solemn technical mastery — that we can do no more than look on and wonder.'

C. & C.

447. *Titian*, St. Jerome, of great breadth of handling and richness of colour, indicating the period about 1533. — 455. *Titian* (?), Portrait of a man. — 88. *John of Calcar*, Portrait of a man, dated 1540. — 53. *Barocci*, Coronation of the Virgin, with SS. Lucia and Anthony.

II. SECTION. ITALIAN ACADEMIC SCHOOL OF BOLOGNA (Eclectics) AND NATURALISTIC SCHOOL OF NAPLES. — SPANISH SCHOOL.

On the right: 132. *Annibale Carracci*, Diana discovering Callisto's frailty. — 67. *Pietro da Cortona*, Madonna and Child, with

St. Martina. — *180. *Dom. Feti*, Melancholy. — 356. *Sassoferato*, Assumption of Mary. — 327. *Guido Reni*, Rape of Helen, theatrical. — 12. *Albani*, Venus and Adonis.

377. *Raphael* (? *Lo Spagna*), God the Father and two angels, frescoes removed from the Villa Magliana near Rome, purchased in 1873 for the extravagant sum of 206,500 fr. (8260*l.*). — 11. *Albani*, Cupids disarmed. — 284. *Pannini*, Improvised Concert-Room at the French Embassy at Rome, in honour of the birthday of the Dauphin, 1729. — 285. *Pannini*, Festal decoration of the Piazza Navona at Rome, 1729. — 411. *Tiepolo*, Eucharist.

557. *Franc. Zurbaran*, St. Apollonia. — *546. *Murillo*, Miracle of S. Diego, known as the 'Cuisine des Anges', representing a legend of a poor monastery in Spain being provided with food by angels.

Left wall, beginning from the entrance: 36. *Anselmi*, Madonna, with St. Stephen and John the Baptist. — *119. *Ann. Carracci*, Mary and the Child, to whom St. Joseph is giving cherries, or 'La Vierge aux Cerises'. — *316. *G. Reni*, Peter receiving the keys of heaven. — 478. *Domenichino*, Rinaldo and Armida, from Tasso. — 24. *Caravaggio*, Death of Mary, painted for a church in Rome, which declined to receive it. — *311. *G. Reni*, Annunciation. — *105. *Canaletto*, The Grand Canal with the church of S. Maria della Salute at Venice.

*343. *Salvator Rosa*, Samuel, Saul, and the witch of Endor, a wild and fantastic composition. — 283. *Pannini*, Interior of St. Peter's at Rome, 1730. — *344. *Salv. Rosa*, Cavalry battle. — *474. *Domenichino*, St. Cecilia. — 345. *Salv. Rosa*, Landscape in the Abruzzi, with soldiers. — 549. *Spagnoletto*, Entombment of Christ.

*552. *Velasquez*, Portrait of Philip IV. of Spain, in a simple but majestic style. — *554. *Velasquez*, Thirteen portrait-figures. *551. *Velasquez*, The Infanta Maria Margaretha. — **540. *Murillo*, Nativity of the Virgin, with exquisitely blended colours. — 534. *Goya*, Portrait of Guillemardet, ambassador of the French Republic at Madrid, 1798.

III. SECTION. SPANISH SCHOOL.

On the right: *556. *Zurbaran*, Funeral of a bishop. — 548. *Ribera*, Adoration of the Shepherds. — *555. *Zurbaran*, Conference of St. Peter of Nola and St. Raymond of Pignafort.

On the left: *553. *Velasquez*, Portrait of a priest of Toledo, dated 1633. — 544, 545. *Murillo*, Christ in Gethsemane, and Christ scourged, painted on marble. — *547. *Murillo*, Beggar-boy 'cherchant à détruire ce qui l'incommode': the intent expression is full of life and the light admirable. — *538. *Murillo*, Madonna in the moon, with worshippers on the left. — 542. *Murillo*, Madonna with the rosary, of his earlier period.

IV. SECTION. GERMAN AND NETHERLANDISH SCHOOLS.

On the right: 595. *School of the Van Eycks*, Annunciation. — 672. *Albert Dürer*, Portrait 'a tempera', dated 1520. — 277. *Ma-buse*, Carondelet, chancellor of the Netherlands. — *209. *Holbein the Younger*, Portrait of a man. — 698. *Roger van der Weyden*, Mourning for Christ. — 98. *Lucas Cranach*, Venus, dated 1529. — 210. *Holbein*, Portrait of Sir Thomas More, the English chancellor, a small and spirited picture, probably painted soon after the painter's arrival in England (1526). — 249. *Karel Dujardin*, Landscape. — *109. *Alb. Cuyp*, Thunder-storm at sea. — *151. *Ant. van Dyck*, Portrait of the Duke of Richmond. — *181. *Jan van Goyen*, River scene, dated 1647. — 497. *Frans Snyders*, Wild-boar hunt. — 178. *Jan Fyt*, Dead game. — 5. *Ludolf Bakhuizen*, Dutch ships of war. — 574. *Phil. Wouwerman*, Riders in front of a tavern. — *520. *David Teniers the Elder*, Heron-hawking, with Archduke Leopold on horse-back on the right (erroneously ascribed to the younger Teniers). — 287. *Jan van der Meer of Haarlem*, Scene at a tavern-door, dated 1652. — 251. *Jac. Jordaens*, Christ driving the money-changers out of the Temple, somewhat trivial in composition, but masterly in its realistic vigour. — 415. *Rembrandt*, Portrait of himself, dated 1660, showing the master weighed down by adversity, with grey hair and deeply wrinkled forehead. — 354. *Aart van der Neer*, Canal at sunset. — 516. *Teniers the Younger*, Tavern by a brook. — 396. *Frans Pourbus the Younger*, Portrait of Marie de Médicis.

*465. *Rubens*, Landscape with shepherds, after a thunder-storm. — The large pictures by Rubens higher up will be afterwards noticed in a single group.

295. *Gabr. Metsu*, The chemist. — 308. *Van der Meulen*, Louis XIV. and his troops crossing the Rhine at Emmerich. — 374. *Adr. van Ostade*, The smoker. — 486. *Pieter Slingelandt*, The family, one of the finest works of the master, who is said to have worked at the collars and cuffs of the boy for a whole month. — *691. *Rubens*, Sketches for the large pictures described farther on.

*143. *A. van Dyck*, Children of Charles I. of England. — *134. *Jan le Duc*, Interior of a guard-house, his principal work. — 24. *Nicolas Berchem*, Landscape with cattle. — 248. *Dujardin*, The grey horse, evening light. — 247. *Dujardin*, Italian landscape by evening light, with figures. — 474. *Jac. van Ruysdael*, landscape. — *377. *Isaac van Ostade*, Vehicle in a village street. — 301. *Van der Meulen*, Louis XIV. and his queen entering Douai, 1767. — 429. *Rubens*, Madonna and Child in a wreath of flowers, which last are by a different hand. — 521. *Teniers*, Smokers. — 129. *Ger. Dow*, Reading the Bible, an extremely attractive, peaceful, domestic scene. — *246, *245. *Dujardin*, Cattle pasturing, Landscape with cattle. — 123, *Ger. Dow*, Trumpeter. — Farther on —

To the left, and turning in the opposite direction: — 223. *Pieter de Hooch*, Court-yard and porch by sunset. — *539. *Adr. van de Velde*, Cattle on the bank of a canal, by evening light. — *41. *Ferd. Bol*, Portrait of a mathematician. — *192. *Jan Dav. de Heem*, Fruit and pottery. — *528. *G. Terburg*, The concert, a little piece of delicate workmanship. — *555. *Aart van der Neer*, Village scene by moonrise. — 399. *Paul Potter*, Horses by a hut, dated 1647. — *152. *Van Dyck*, Portrait of himself. — *463. *Rubens*, Tournament in front of a fortress by sunset, a spirited sketch. — 147. *Van Dyck*, Portrait of François de Moncade. — *47. *Adrian Brouwer*, Interior of a tavern. — 514. *Teniers Junr.*, Temptation of St. Anthony. — *511. *Teniers Junr.*, Peter's Denial; among the soldiers at the table is the artist himself. — *513. *Teniers Junr.*, The works of mercy. — 138. *Van Dyck*, Pietà, a sketch for an altar-piece at Antwerp. — *205. *Meindert Hobbema*, Forest landscape.

**404. *Rembrandt*, Family of Tobias revering the departing angel, painted in 1637; very characteristic of the master's easy and genial mode of rendering Bible scenes, and admirable for its warm and harmonious colouring and its poetry of chiaroscuro. — *376. *Isaac van Ostade*, Vehicle in a village-street. — 317, 318. *Van der Meulen*, Battles, resembling miniatures in delicacy of detail.

**407. *Rembrandt*, The Supper of Emmaus, dated 1648, from the collection of his friend the Burgomaster Six. As in the picture of Tobias, a subdued red is here the predominating colour, and the whole work is pervaded with a warm and hazy glow. (*Vosmaer.*) — 545. *Adr. van der Venne*, 'Fête champêtre', with allegorical allusions to the peace in 1609 between Archduke Albert and the Dutch.

[*172. *Govaert Flinck*, Portrait of a girl. — 567. *Phil. Wouwerman*, Starting for the hunt. — *375. *Adr. van Ostade*, A drinker. — *417. *Rembrandt*, Portrait of a young man, dated 1658. — 542. *Will. van de Velde*, Harbour. — *123. *Ger. Dow*, Woman selling spices behind a counter. — *197. *Bart. van der Helst*, Four directors of a guild of riflemen awarding the prize to the victor. — 125. *Ger. Dow*, Cook. — 529. *Ger. Terburg*, Ecclesiastical assembly, an excellent sketch. — *536. *Adr. van de Velde*, Prince of Orange on the beach at Scheveningen. — 126. *Ger. Dow*, Girl with a cock at a window. — 569. *Phil. Wouwerman*, Stag hunt. — *224. *Pieter de Hooch*, Two ladies and cavaliers in a room, with admirable rendering of sunshine. — 19. *Nic. Berchem*, Cattle wading through a ford, of the master's happiest period. — 130. *Ger. Dow*, Portrait of himself. — *128. *Ger. Dow*, The dentist.

*461. *Rubens*, Portrait of a lady of the Boonen family. — 394, 395. *Fr. Pourbus the Younger*, Two portraits of Henri IV. of France. — *369. *Adr. or Isaac van Ostade*, Domestic scene, sup-

posed to be the two Ostades and their families. — *412. *Rembrandt*, Portrait of himself in 1633 (p. 121). — *425. *Rubens*, Lot's flight, dated 1625. — 518. *Teniers the Younger*, Tavern with card-players. — *472. *Jac. van Ruisdael*, Landscape. — 512. *Teniers*, The prodigal son. — *414. *Rembrandt*, Portrait of himself, dated 1637. — *458. *Rubens*, Portrait of Baron de Vicq, ambassador of the Netherlands at the French court. — 60. *Jan Brueghel*, nicknamed *Velvet Brueghel*, Battle of Arbela. — 136. *Van Dyck*, Madonna and Child with SS. Magdalene, David, and John the Baptist. — *207. *Holbein*, Portrait of William Warham, Archbishop of Canterbury, at the age of seventy, dated 1528. — 428. *Rottenhammer*, Death of Adonis, in the style of Tintoretto. — *206. *Holbein*, Portrait of Nic. Kratzer of Munich, astronomer to Henry VIII. of England, dated 1528, the finest Holbein in the Louvre. — 699. *Flemish School*, Resurrection of Christ, Ascension, and St. Sebastian. — 212. *Holbein*, Portrait of Sir Richard Southwell, a replica, or perhaps a skilful copy of the picture at Florence. — 596. *Ger. David*, Marriage at Cana, with a view of the Hôtel de Ville of Bruges on the left. — *679. *Quentin Massys*, Christ imparting a blessing.

We now proceed to examine the series of large **Paintings by *Rubens* (Nos. 434-457), beginning on the same side, a little higher up. Marie de Médicis, widow of Henri IV., for a time regent for her son Louis XIII., and afterwards exiled, returned to France in 1620, and resolved to embellish her Luxembourg Palace with paintings on a very extensive scale. Rubens, to whom the task was entrusted, came to Paris in 1621, where he painted the sketches (eighteen of which are now at Munich), after which he returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the completed works were brought to Paris, where they received a few final touches from Rubens himself. The scenes are as follows: — 434. The three Fates spin the fortunes of Marie de Médicis. — 435. Birth of Marie (1575, at Florence); Lucina, the goddess of births, is present with her torch; Florentia, the goddess of the city, holds the new-born infant; on the right is the river-god of the Arno. — 436. Her education, conducted by Minerva, Apollo, and Mercury; on the right are the Graces. — *437. Amor shows the princess the portrait of Henri IV.; above are Jupiter and Juno; beside the King appears Gallia. — 438. The nuptials; the Grand Duke Ferdinand of Tuscany acts as proxy for his niece's husband. — 439. The queen lands at Marseilles. — 440. Wedding festival at Lyons; Henri IV. in the character of Jupiter, and Marie de Médicis in that of Juno; in the chariot in front the patron-goddess of Lyons. — 441. Birth of Louis XIII.; behind the queen is Fortuna; the infant is in the arms of the genius of Health. — 442. Henri IV., starting on his campaign against Germany (1610), entrusts the queen with the regency. — *443. Coronation of the

queen by Cardinal de Joyeuse at St. Denis; the king is observed in a gallery above. — *444. Apotheosis of Henri IV.; below are Victoria, in a yellow robe, and Bellona with a trophy on the right is enthroned the mourning queen between Minerva and Wisdom; at her feet are Gallia and noblemen. — *445. Regency of the queen under the protection of Olympus; Mars, Apollo (a copy of the antique Belvedere), and Minerva drive away the hostile powers; Juno and Jupiter cause the chariot of France to be drawn by gentle doves. — 446. The queen in the field during the civil war; she is crowned by Victoria. — 447. Treaty between France (on the right) and Spain (left); princesses of the allied courts are mutually destined to marry the heirs to the two thrones. — *448. Prosperity prevails during the regency; the queen enthroned bears the scales of justice; on the right are Minerva, Fortuna, and Abundantia; on the left Gallia and Time; below are Envy, Hatred, and Stupidity. — *449. The queen commits the rudder of the ship of the state, rowed by the virtues, to Louis XIII. on his majority. — 450. Flight of the queen (1619). — 451. Mercury presents himself to the queen as a messenger of peace. — 452. The queen is conducted into the temple of peace. — *453. Marie de Médicis and Louis XIII. in Olympus; below is the dragon of rebellion. — *454. The god of time brings the truth to light; above is the king giving his mother a chaplet of peace. — 457. Portrait of the queen. — 456. (at the beginning of the whole series) Portrait of Marie's mother, Johanna of Austria, Grand Duchess of Tuscany. — 455. (opposite) Portrait of her father, Grand Duke Francis.

V. SECTION.

In the centre: *14. *Hans Sebald Beham*, History of David, dated 1534, with the armorial bearings of Albert of Brandenburg, Archbishop of Mayence: Siege of Rabba; David seeing Bathsheba; Saul and David returning in triumph from a battle with the Philistines; David and Nathan. The figures all wear the Nuremberg costume of the period.

VI. SECTION. NETHERLANDISH SCHOOLS.

On the right: *400. *Paul Potter*, Cows pasturing, very highly finished. — 430. *Rubens*, Flight to Egypt. — 94. *Phil. de Champaigne*, Portraits of the architects Mansart and Perrault (in grisaille), dated 1656. — 490. *Snyders*, The animals of Noah's ark. — *515. *Teniers*, Rustic festival. — 416. *Rembrandt*, Portrait of an old man, dated 1638. — *527. *Terburg*, The music lesson, a charming work. — *413. *Rembrandt*, Portrait of himself, dated 1634. — 83. *Phil. de Champaigne*, Invalid daughter of the painter, a nun in the convent of Port-Royal (p. xxx), a votive picture in memory of her recovery. — 103. *Caspar de Crayer*, Equestrian portrait of Archduke Ferdinand of Austria, governor of the Netherlands. — *371. *Adr. van*

Ostade, Fish-dealers. — 141. *Van Dyck*, Rinaldo and Armida (a copy?). — *555. *Jan Weenix*, Dead game, one of his principal works. — 411. *Rembrandt*, Venus and Amor, a portrait-picture, of his earlier period. — 432. *Rubens*, Triumph of Religion. — Opposite: 426. *Rubens*, Elijah in the desert fed by an angel, painted in Spain as a pattern for tapestry. — 168. *Jan Victors* (a pupil of Rembrandt), Isaac blessing Jacob. — 169. *Victors*, Girl at a window. — 406. *Rembrandt*, St. Matthew, dated 1661. — 257. *Jordaens*, Portrait of the Dutch admiral De Ruyter. — *193. *Jan Davidsz de Heem*, Fruit and plate on a table. — 296. *Metsu*, Woman with a pitcher. — 297. *Metsu*, Woman peeling apples. — *146. *A. van Dyck*, Portrait of the Marquis d'Aytona, the Spanish commander-in-chief in the Netherlands. — 459. *Rubens*, Portrait of Elisabeth of France, Queen of Spain and daughter of Henri IV. — *460. *Rubens*, Portrait of Helena Fourment, his second wife, with his two children, strikingly effective, though sketchy. — *27. *Berchem*, Italian landscape. — 150. *Van Dyck*, Portrait of Richardot, president of the council at Brussels, with his son.

On the left, beginning from the other end: *190. *Frans Hals*, Portrait of Descartes, the celebrated philosopher. — *292. *Metsu*, Vegetable market at Amsterdam, one of his chief works. — *554. *Jan Weenix*, Dead hare. — *674. *Meindert Hobbema*, Mills. — 493. *Snyders*, Fish-market. — 314. *Van der Meulen*, Louis XIV. stag-hunting, with Fontainebleau in the background. — *470. *J. van Ruysdael*, River in a wood, with figures by *Berchem*, an important work of the master's best period. — *149. *Van Dyck*, Portrait of a lady and her daughter. — *106. *A. Cuyp*, The ride. — 171. *G. Flinck*, Message to the shepherds. — 256. *Jordaens*, Music after the repast. — 255. *Jordaens*, Feast of Epiphany. — *105. *A. Cuyp*, Two riders. — 148. *Van Dyck*, Portrait of a man and a girl. — *104. *A. Cuyp*, Cows grazing, with the atmosphere of a summer evening. — 427. *Rubens*, Adoration of the Magi, painted about 1612. — 304. *Van der Meulen*, View of Arras; in the foreground Maria Theresa in a carriage, behind which are Louis XIV. and his train on horseback. — 154. *Van Dyck*, Portrait of a man. — 467. *School of Rubens*, Landscape. — *372. *Adrian van Ostade*, Interior of a cottage, with admirable chiaroscuro. — *541. *Adr. van de Velde*, Frozen canal with skaters. — 418. *Rembrandt*, Portrait of a man. — 537. *A. van de Velde*, Landscape with cattle. — 428. *Rubens*, Madonna surrounded by angels. — *145. *Van Dyck*, Portrait of Isabella of Austria, Regent of the Netherlands, as a Clarissine nun. — *182. *Jan van Goyen*, Canal with barges, dated 1647.

VII. SECTION. NETHERLANDISH SCHOOLS.

On the right: *462. *Rubens*, Rustic merry-making (comp. p. 121). — 579. *Wynants*, Outskirts of a forest, with cattle and figures by *Adr. van de Velde*. one of the master's chief works. —

198, 199. *Van der Helst*, Portraits. — *464. *Rubens*, Landscape, partially veiled in mist, with a bird-snarer to the left in the foreground. — *359, 358. *Caspar Netscher*, Lesson on the bass viol, and Singing lesson. — 183. *Jan van Goyen*, Town on a river. — 243. *Dujardin*, Quack, with a Roman landscape. — *473. *J. van Ruysdael*, Mountain landscape, with a sunbeam shining through the parting clouds; figures by *Ph. Wouwerman*: poetically rendered, and masterly in its silvery, greenish-grey tone. — 519. *Teniers*, Outside of a tavern. — *144. *Van Dyck*, Portrait of Duke Charles Louis I. of Bavaria (full face) and his brother Rupert, Duke of Cumberland. — 218, 219. *Honthorst*, Portraits of the same persons. — Without a number: *Potter*, Grey horse, dated 1653. — *290. *Metsu*, Music lesson.

To the left, beginning at the other end: *137. *Van Dyck*, Madonna and donors. — *580. *Wynants*, Landscape with figures by *Adr. van de Velde*. — *408, *409. *Rembrandt*, Two philosophers in profound meditation, dated 1633. — *500. *Jan Steen*, Roysterers, dated 1674; a most humorous and joyful scene, full of happy motives. — 378. *Isaac van Ostade*, Frozen canal. — 538. *Adr. van de Velde*, Landscape with cattle. — *471. *J. van Ruysdael*, Stormy sea on the Dutch coast; a work of marvellous poetry, striking effect, and masterly treatment. — 431. *Rubens*, Christ on the cross.

*405. *Rembrandt*, The good Samaritan, dated 1648; in the foreground the inn with the Samaritan and the hostess; to the left are two men carrying the wounded traveller; sultry summer evening light; altogether less happy than the master's other works of the same kind. — Without a number: **Jan Vermeer*, usually known as *Van der Meer of Delft*, Girl working. — 139. *Van Dyck*, St. Sebastian with angels.

We now return to the nearest door, and on the left enter the—

French School, the works of which, arranged in chronological order, occupy seven rooms (comp. *Introd.*, p. xxix). They may also be entered from the top of the Grand Staircase, by a door leading direct to the second French Gallery (comp. the Plan, p. 96).

I. Room. Ancient pictures, 15th and 16th centuries; mainly of historical interest. To the left: By unknown masters, 109, 110. Portraits of Francis I.; 656. Ball at the court of Henri III., the king himself in the left corner; 657. Ball at the court of Henri III., the king and his mother Catherine de Medici to the left below the throne, in the centre the Duc de Joyeuse dancing with his wife Margaret of Lorraine. Then, *653. *Jean Fouquet* (of Tours), Charles VII., painted about 1450, fine both in conception and handling; 875. Martyrdom of Dionysius the Areopagite, a work of the 14th cent.; *652. *Jean Fouquet*, Guillaume Juvenal, chancellor of Charles VII., one of the finest works of this rare master, probably painted under Flemish influence; 137. *Jean Cousin*, Last Judgment.

II. Room. 525-547. Twenty-two pictures by *Eustache Le Sueur* illustrating the life of St. Bruno, the founder of the Order of Carthusians, painted in 1645-48 for the Carthusian Monastery at Paris, but freely retouched. The finest are: 529. St. Bruno teaching theology at Rheims; 536. St. Bruno inspecting the plan of the first Carthusian monastery (Notre Dame de Casilbres in Dauphiné, 1084); 538. Pope Victor III. confirming the rules of the Order; 542. St. Bruno refusing the Archbishopric of Reggio offered to him by Pope Urban II.

III. Room. Mythological scenes and other works by *Le Sueur*: to the left, 552. Venus bringing Cupid to Jupiter, Juno, Neptune, and Diana (ceiling-painting); 557. Phaeton begging Apollo for the reins of the sun-chariot; 563. Ganymede and the eagle; *564. Meeting of artists, a youthful work, in the style of his master Vouet; 558. Clio, Euterpe, and Thalia, the background by *Patel*; 549. Plan of the old Carthusian Monastery of Paris; 550. Consecration of the Carthusian Church. Below No. 549: View of the Tuileries, Louvre, and Pont-Neuf, by *Nicolas Le Brun*, brother of the more famous Charles Le Brun.

IV. Room. Fifteen views of French sea-ports by *Joseph Vernet*, painted for Louis XV.: 599. Cette (1756), 598. Antibes (1756), 597. Toulon (1757), 593, 592. Marseilles (1754).

Traversing a corridor, we next reach a long hall chiefly containing French works of the 17th cent., many of which deserve notice.

I. FRENCH GALLERY. On the right —

65. *Ch. Le Brun*, Martyrdom of St. Stephen, painted in 1651. — 681. *Millet*, Landscape. — 515. *Le Sueur*, The young Tobias departing on his journey with the blessing of his father. — *517. *Le Sueur*, Bearing of the Cross. — *Nicolas Poussin*, 421. The Philistines struck with the pestilence, painted at Rome about 1630; *420. The Israelites gathering manna in the wilderness (Rome, 1639); 452. Landscape, with Orpheus and Eurydice; 435. Rape of the Sabine women. — Above, 298. *J. Jouvenet*, Raising of Lazarus, 1706. — *521. *Le Sueur*, Preaching of St. Paul at Ephesus (1649), the chief figures after Raphael. — *Claude Lorrain* (unsurpassed in rendering soft and vaporous atmosphere), 222. Harbour at sunset, an ideal landscape; 221. Landscape with village festival, both painted in 1639; the figures, as in most pictures by this artist, are by another hand. — 437. *Poussin*, The young Pyrrhus, son of the king of Molossus, rescued from the pursuit of his rebellious subjects by two faithful followers of his father. — Above, 297. *Jouvenet*, The miraculous draught of fishes, 1706. — 195. *Le Fèvre*, Master and scholar. — 479. *Rigaud*, Desjardins the sculptor. — 496. *Santerre*, Susanna in the bath. — 483. *Rigaud*, Portraits. — 478. *Rigaud*, The painter's mother. — *422. *N. Poussin*, Judgment of Solomon, painted in 1649. — *226. *Claude Lorrain*, Sea-port (Rome, 1646). — *415. *N. Poussin*, Eleazar and Rebecca, 1648. —

*232. *Claude Lorrain*, Harbour, of great vigour and depth of colouring. — 473. *Rigaud*, Presentation in the Temple, of unusual brilliancy of colouring, the last work painted by the master (1743), and bequeathed by him to Louis XV.

On the exit-wall: 516. *Le Sueur*, The angels' greeting, painted under the influence of Guido Reni.

We now inspect the pictures on the other side-wall, returning towards the door: 286. *De la Hire*, Madonna and Child (1642), in the manner of Sassoferrato. — 58. *Le Brun*, Christ in the desert ministered to by angels. — *Poussin*, 450. The spies returning with grapes from the Promised Land; 433. St. Paul in an ecstasy borne by angels into the clouds, 1649; 451. The Deluge, painted, like No. 450, for Cardinal Richelieu (1660-64). — *Claude Lorrain*, *219. Sea-port at sunset, the figures by *J. Miel*; 220. View of the Roman Forum from the Capitol. — 375. The forge, an effective work by the brothers *Le Nain* (middle of the 17th cent.). — 476. *Rigaud*, Philip V. of Spain, at the age of 17, painted in 1700. — 223. *Claude Lorrain*, Cleopatra received by Antony at Tarsus. — 446. *Poussin*, Time delivering Truth from the attacks of Envy and Discord, executed as a ceiling-painting for Card. Richelieu in 1641. — *445. *Poussin*, Three Arcadian shepherds and a maiden surrounding an old tombstone which they have found and which bears the inscription 'Et in Arcadia ego': a simple, harmonious, and much admired composition (comp. p. xxx). — 349. *Mignard*, The Virgin with a bunch of grapes ('la Vierge à la grappe'). — 475. *Rigaud*, Louis XIV, painted from life (1701). — 416. *Poussin*, Finding of Moses, 1648. — 462. *François Puget*, Pierre Puget, the sculptor. — 518. *Le Sueur*, Descent from the Cross. — 801. *La Hire*, France receiving Peace from Victory, 1648. — No number, **Le Nain*, Peasants in front of a cottage, of a fine silvery tone (unfinished). — 360. *Mignard*, Portrait of himself.

We now enter a lofty saloon with vaulted ceiling, called the — SALON DENON, which contains four large paintings by *Ch. Le Brun*, painted in 1661-68 as designs for tapestry: 70. Crossing of the Granicus, 71. Battle of Arbela, 73. Alexander and Porus, 74. Alexander entering Babylon. Also mythological works by *Boucher*: 711. Jupiter and Callisto; 715. Delivery of Amarynth, from Tasso; 712. Europa on the Bull. Then, 744. *N. N. Coypel*, Venus, Bacchus, and Cupid, 1727. — 780. *Hallé*, Autumn. — The four lunettes of the ceiling are embellished with paintings by *Charles Müller* illustrative of the history of art in France: St. Louis and the Sainte Chapelle, Francis I. in the studio of one of his artists, Louis XIV. beginning the Louvre, Napoleon I. ordering its completion.

On the right is the old *Salle des Etats* (now closed), where the Chambers used to be formally opened by Napoleon III. — We next enter the —

II. FRENCH GALLERY, containing French works of the 18th and 19th centuries, and also a few by English artists. On the right —

168. *Desportes*, Diane and Blonde, two hounds belonging to Louis XIV. (1702). — 187. *Drouais*, The Count of Artois, afterwards Charles X., at the age of six, and Princess Clotilde, afterwards Queen of Sardinia, at the age of four (1763). — *311. *Lancret*, Joys of harvests, fresh and clever in treatment (1738). — 267. *Greuze* (p. xxxii), Girl, an interesting study in a province where this master is unsurpassed. — 387. *Oudry*, Wolf-hunt. — *99. *Chardin* (p. xxxi), Saying grace, of very delicate colouring. — 821. *Ollivier*, 'Thé à l'Anglaise' in a saloon at the Temple, Mozart at the piano, Prince Conti with his back turned (1777). — *98. *Chardin*, The industrious mother. — 266. *Greuze*, Girl, unfinished. — 193. *Favray*, Visiting in Malta (1751). — 166. *Desportes*, Stag-hunt (1719). — 144. *A. Coypel*, Athaliah driven from the Temple. — *265. *Greuze*, Portrait of the painter Jaurat (1769). — 329. *Van Loo*, Huntsmen resting (1737). — 86. *Mme. Le Brun*, Portrait of J. Vernet, the painter of landscapes and sea-pieces (1778). — 28, 29. *Fr. Boucher*, Pastoral scenes, carefully finished and remarkably effective. — 261, 262. *Greuze*, The father's curse, and The son's repentance, characteristic examples of the 'bourgeois' dramas with a 'moral', which Greuze was so fond of painting. — *264. *Greuze*, Portrait of himself. — *263. *Greuze*, The broken pitcher, one of the most popular of the painter's works. — Above, 208. *Fragonard*, The priest Coresus sacrificing himself instead of Callirrhoe, an unattractive design for tapestry (1765). — 330. *C. van Loo*, Portrait of Maria Leszcinska, queen of Louis XV. (1747). — *82. *Mme. Le Brun*, Portrait of herself and daughter. — 403. *Pater*, Fête Champêtre (1728). — *260. *Greuze*, The marriage-contract, marked by skilful discrimination of individual character at a moment of great excitement. — 457. *Prudhon*, Crucifixion (1822), the artist's last work, a 'harmony in violet'. — Unnumbered, *Gérard*, Countess of St. Jean d'Angely. — 891. *Constable* (d. 1836, English landscape-painter), Bay of Weymouth before a storm (1827). — Unnumbered, **Langlois*, Portrait of his master David. — 276. *Gros*, Francis I. and Charles V. visiting the tombs in the church of St. Denis, an unhappy composition (1812). — 154. *David* (p. xxxii), Paris and Helen, painted for the Count of Artois in 1785, after an antique bas-relief at Rome. — 888. *Bonington* (d. 1828; English landscape-painter), Park of Versailles, a sketch.

On the end-wall: *Léopold Robert*, *494. Return from the pilgrimage to the Madonna dell' Arco at Naples (1828); 493. **Reapers* in the Pontine marshes (1829), two works characterised by skilful grouping, energetic drawing, and cheerful conception. — 813. *Constance Mayer*, Fortuna and Cupid guiding a boat containing a young married couple with their child (1819). — **Constable*, Landscape with a cottage (1818).

Left Wall: No number, *Ingres*, Before the bath (1808). — 455. *Le Prince*, Embarkation of cattle at Honfleur. — *246. *Géricault*, Lime-kiln. — 818. *Moreau*, Near Vincennes. — 237. *Gérard*, Daphnis and Chloe. — *Prudhon*, Portrait of the Empress Josephine. — 241. *Gérard*, Canova. — 321. *Lethière*, Brutus condemning his sons to death (1812). — *160. *David*, Unfinished portrait of Madame Récamier, the famous beauty, painted in a delicate gray tone, and of classical dignity of conception. — *150. *David*, The Horatii swearing to conquer or die, an 'epoch-making' work (1784). Below, 749. Sketch for the last. — 678. *Angelica Kaufmann*, Portrait of Baroness Krüdener and her daughter (Rome, 1807). — 577. *Tocqué*, Portrait of Maria Leszcinska. — 632. *Jos. Vernet*, The Ponte Rotto at Rome. — *649. *Watteau*, Embarkation for the island of love (1717), of magical effect in light, colouring, and sparkling gaiety of conception. — *724. *Chardin*, The housekeeper (1739). — 708. *Boucher*, Venus receiving from Vulcan arms for Æneas (1757). — 181, 182. *Desportes*, Still-life. — 820. *Nattier*, Portrait of Mme. Adelaide, daughter of Louis XV.

The door at the end of the second French Gallery leads to the Grand Staircase (p. 117). On the right is an entrance to the Galerie des Sept Mètres (p. 126). — We turn to the left and descend the stairs to the first broad landing, and then ascend a few steps (comp. Plan, p. 96) to the —

Salle Ronde, a kind of vestibule, adorned with ceiling-paintings of the Fall of Icarus (by *Blondel*) and the four Elements (by *Couder*). On the floor imitation of an antique mosaic, surrounded with a modern mosaic by *F. Belloni*. In the centre a handsome alabaster vase. The door opposite leads to the Salle des Bijoux (p. 143). The fine wrought-iron door of the 17th cent. on the right leads to the —

***Galerie d'Apollon**. This saloon, which is about 70 yds. in length, was constructed in the reign of Henri IV., burned down in 1661, and rebuilt under Louis XIV. from designs of *Charles le Brun*, who left the decoration unfinished. It was then entirely neglected for a century and a half, but was at length completed in 1848-51. It is the most beautiful hall in the Louvre, and is considered one of the finest in the world. It derives its name from the central ceiling-painting by *Delacroix*, representing 'Apollo's Victory over the Python', a fine work both in composition and colouring (1849). The subjects of the other ceiling-paintings, beginning with the side next the Seine, are as follows: Triumph of the Waters (Neptune and Amphitrite), by *Ch. Le Brun* (about 1665); to the left, Summer (Ceres and her attendants beseeching the aid of the Sun God), by *Durameau*, 1775; in the middle, Castor as the morning-star, by *A. Renou*, 1781; to the right, Autumn (Triumph of Bacchus), by *H. Taraval*, 1769. Corresponding to these last three scenes, on the other side of the central picture: to the left, Winter

(Æolus and the winds), by *Lagrenée the Younger*, 1775; in the middle, Diana as the Goddess of night, by *Le Brun*, about 1665; to the right, Spring (Flora and Zephyr crowning Cybele, the Goddess of the Earth, with flowers), by *Callet*, 1781. On the vaulting above the entrance is the Triumph of Cybele, with Bacchantes, by *J. Guichard*, after *Le Brun*, 1849. The panels of the walls are adorned with *Portraits of twenty-eight celebrated French artists, and of St. Louis, Francis I., and Louis XV., in Gobelins tapestry.

The beautiful tables and other furniture in this room date chiefly from the reign of Louis XIV. The glass cases contain objects of art, gems, etc. The collection of enamels is the most extensive and valuable in the world. Like majolica-painting in Italy, the enameller's art was practised in France at a very early period. Its culminating period was coeval with that of the School of Fontainebleau (second half of the 16th cent.), and Limoges was its headquarters (comp. p. 228).

In the centre are three cases containing various objects of art.

CASE I. chiefly contains ecclesiastical vessels of the Gothic period, and others in enamelled gold and rock-crystal. At the top, *Casket of St. Louis*, 13th cent., with gold-enamelled reliefs; small **Altar Service*, in early Florentine enamel, 15th cent.; small Gothic **Tabernacle*, in gold with enamelled figures, a German work of the 15th century.

CASE II. *Vessels of the Renaissance and later periods. At the top, to the right, E, 242. *Epergne* of the time of Louis XV., consisting of a boat in lapis lazuli mounted in gold and enamel. — Lower down, on the side next the window: E, 1. *Scourging of Christ*, a statuette in dark jasper, with red flecks skilfully made to represent the wounds, at the base figures in gold, 16th century. — Below, to the left: *E, 231. *Vase* of jasper, with dragons as handles by *Benvenuto Cellini*, the only specimen of his skill in the collection. — In the middle: E, 44. *Cup* in Oriental agate, set with cameos and mounted in gold and enamel, of the time of Charles IX.; the dolphins as feet indicate the Dauphin as owner. — Farther along, in the same row: E, 268. *Goblet* of Oriental sardonyx. — At the end: E, 251. *Cup* consisting of five onyxes, with antique Greek reliefs, richly mounted, of the time of Henri IV.

CASE III. *Crown of Louis XV.*, now adorned with imitation jewels. *Casket of Queen Anne of Austria*, in gold filigree. The so-called *Crown of Charlemagne*, worn by Napoleon I. at his coronation, a modern imitation of the original at Vienna. — In the corner: **Silver Statuette of a Nymph on horseback*, French Renaissance of the 16th century. — At the end: *Miniature Commode*, in gold, with paintings on porcelain in the style of Louis XV.

At the back-wall, opposite the second glass-case, is a CABINET containing one of the oldest clocks in existence. At the sides are two large plaques of enamel, executed by *Léonard Limosin* in 1553 for the palace-chapel, and bearing a representation of the Passion and portraits of royal personages. — The next CABINET, by the same wall, contains a fine **Ewer* and *Basin* in gilded bronze, with chased reliefs representing episodes in the conquest of Tunis by Emp. Charles V., German works of 1535.

At the end of the room, to the right: **Armour of Henri II.*, of steel, with reliefs in the style of the Italian Renaissance. — In the GLASS CASE to the left: *Sword and Spurs of Charlemagne*, with early Germanic ornamentation. The so-called *Sceptre of Charlemagne* is of a much later period. — **Helmet* and **Shield of Charles IX.*, in gold and enamel; on the shield is a representation of a cavalry engagement, with features borrowed from Leonardo da Vinci's celebrated cartoon, and probably of French workmanship.

The cases by the windows also contain many valuable objects of art, of which we mention the following. By the SECOND WINDOW (beginning from the side next the Seine): D, 591. Large *Dish in French Fayence* with reliefs (Athena), in brilliant and well-blended colours. — THIRD WINDOW: Enamels by *Nardou Penicaud* and *Pierre Reymond* of Limoges. — FOURTH WINDOW: Enamels by *Léonard Limosin*. — SIXTH WINDOW: **Mirror* and **Candlestick*, adorned with emeralds and cameos, presented by the Republic of Venice to Marie de Médicis; *Breviary of Catherine de Médicis*. — SEVENTH WINDOW: *Enamel Paintings*, the three large portraits and the Venus and Cupid by *Léonard Limosin*. — EIGHTH WINDOW: Enamels by *Jean Courteys* of Limoges. **Basin*, silver gilt and enamelled, adorned in the centre with a large cameo representing Ferdinand III., Emperor of Germany (d. 1659), and on the margin with three concentric rows of cameos, 48 in number, representing princes of the house of Austria from Rudolph of Hapsburg downwards, with their armorial bearings (a German work). — LAST WINDOW: **Binding of a Book*, with filigree ornamentation, enamels (symbols of the gospels), and embossed gold reliefs (Crucifixion), a Romanesque work. — At the sides are Gothic enamel medallions of wonderful brilliancy and effect.

The door on the right at the end of this gallery leads to the Salon Carré (p. 122). — We return to the Salle Ronde, and turn to the rooms of the Old Louvre on the right, first entering the —

Salle des Bijoux, which is adorned with a ceiling-painting by *Mauzaisse*, representing Time amid the ruins of an ancient building. The room contains an extremely valuable collection of ancient ornaments, jewels, and enamels, among which the Etruscan works are conspicuous for the perfection of their execution.

Central Case. Gold crowns, including a Græco-Etruscan **Diadem* (unique). Gilded iron helmet with enamel ornamentation (found in the Seine near Rouen); Etruscan helmet, with golden circlet; golden quiver. Above are necklaces of gold, silver, enamel, and hard stone, some with artistic pendants of the finest filigree work. *198. Golden Etruscan necklace adorned with a head of Bacchus with the horns and ears of a bull; amulets; buckles; hair-pins of the precious and other metals; crosses. — *Wall Case.* Silver objects, **Ceres* with movable arms; silver-plate found in Notre Dame d'Alençon near Brissac in 1836; Etruscan earrings; rings of Greek and Roman workmanship. — Side next the Seine. *First Window Case.* Gold and bronze buckles, with reliefs; necklaces of stone and gold; rings, earrings, bracelets. — *Second Window Case.* Golden rings with and without precious stones; golden necklaces and earrings; bronze clasps. — *Third Window Case.* Articles belonging to the treasure-trove of Notre Dame d'Alençon (see above). — Side next the court. *Window Case.* Buckles; gold and bronze bracelets; earrings (of ancient Greek workmanship, from Megara); two gold signet rings (one with a head of one of the Ptolemies).

Proceeding in a straight direction, we next enter the —

Salle des Sept Cheminées, containing a number of the finest French pictures in the classical style.

Beginning on the left: *778. *Géricault*, *Racing*. — **149. *Duvid*, *The Sabine women interposing between the Romans and the Sabines*; in front Romulus about to hurl his spear at Titus Tatius; the artist's masterpiece, painted on the model of an antique medallion (1799). — Above, *148. *David*, *Leonidas at Thermopylæ*, finished in 1814 as the Allies entered Paris. — *777. *Géricault*, *Wounded Cuirassier*, an episode of the Russian campaign (1814). — 752. *E. Delacroix*, *Portrait of himself*, a sketch. — *Girodet-Trio-*

son, 250. *251. The Deluge (1814), Endymion. — *275. *Gros*, Napoleon after the Battle of Eylau, with Lithuanians imploring for mercy. — *459. *Prudhon*, Crime pursued by justice and divine vengeance, a work of tragic earnestness, painted in 1808 for the Criminal Court. — 460. *Prudhon*, Mme. Jarre. — 277. *Guérin*, Roman proscribed by Sulla returning from exile and finding his wife dead, a much belauded work at the time of its execution in 1799 (end of the Reign of Terror). — 245. *Géricault*, Cuirassier. — 243. *Géricault*, Officer of chasseurs-à-cheval charging, painted in 12 days (1812). — 775. *Géricault*, Epsom Race-course (1821). — 159. *David*, Portrait of Pope Pius VII., painted in 1805. — *242. *Géricault*, Wreck of the Medusa, a French frigate which went down with 400 men on board, of whom only five were saved on a raft (1819; this painting created a great sensation, comp. p. xxxiii). — 244. *Géricault*, Cuirassier (1814). — 83. *Mme. Le Brun*, The artist and her daughter, a charming composition (1787). — 802. *Mme. Le Brun*, Mme. Molé-Raymond, an actress of the Comédie Française (1786). — 279. *Guérin*, Hippolytus repelling the accusations of Phædra, by whose side is Theseus (1802). — Opposite: 282. *Guérin*, Agamemnon and Clytemnestra (1817). — 236. *Gérard*, Cupid and Psyche (1796). — *252. *Giroudet-Trioson*, Attala's burial, from Chateaubriand, very appropriately arranged and lighted, and full of elegiac repose (1808). — *274. *Gros*, Bonaparte in the plague-hospital at Jaffa (1804). — 458. *Prudhon*, Assumption, painted in 1816 for the Tuileries Chapel. — 185. *Heim*, Charles X. distributing the prizes gained by artists at the Exhibition of 1824. — 240. *Gérard*, Portrait of Isabey, the painter, and his daughter (1795). — 280. *Guérin*, Orestes begging Pyrrhus for Astyanax, son of Andromache (1810). — 776. *Géricault*, Officers of the chasseurs-à-cheval of the Imperial Guards.

Passing through the door to the left of the entrance (or to the right if we face the entrance), we reach the **Salle Henri II.**, with a ceiling-painting by *Blondel*, representing the strife of Pallas and Neptune before Zeus and Hera.

To the left: 829. *Prudhon*, Meeting of Napoleon I. and Francis II. after the battle of Austerlitz. — 864. *Ch. A. P. van Loo*, Sultana and odalisques (1774). — 774. *Gérard*, Charles X. (1825). — 811. *Martin*, Paris in 1716. — 746. *Coyppel*, Marriage of Medor and Angelica (1733). — 716. *Boucher*, Cupid's target. — Farther on in this room is the —

Collection La Caze. This collection, which was presented to the museum in 1869, and remains distinct from the others by desire of the donor, forms in several respects a valuable complement to the Louvre galleries. It comprises several French paintings of the rococo period and Dutch masters not otherwise represented. (Visitors arriving at the Louvre at 11 a.m. begin their inspection here; see p. 145.) Beginning on the left: — *104. *Rubens*, Coronation

of the Virgin, a sketch for the ceiling of the Jesuits' church at Antwerp. — 78. *Nic. Maes*, Grace. — 91. *Is. van Ostade*, Winter landscape. — 230. *Nattier*, Portrait of Mlle. de Lambesc, with the young Count de Brionne. — 16. *Tintoretto*, Susanna in the bath. — *Teniers Junr.*, 131. The smoker; 124. Rustic festival. — 213. *Greuze*, Boldness rebuked, from Lafontaine. — *224. *Largillière*, Portrait of the painter and his wife and daughter. — 171. *Chardin*, The house of cards (1737). — 43. *Adr. Brouwer*, The writer. — *47. *J. Brueghel* ('Velvet Brueghel'), The bridge of Talavera. — *66. *Fr. Hals*, Portrait of a lady. — *260. *Watteau*, Gilles (p. xxxii). — 193. *Fragonard*, Pastoral scene. — *94. *Ravestein*, Female portrait. — 97. *Rembrandt*, Woman bathing. — *227. *Le Nain*, Rustic meal (1642). — 102, 107. *Rubens*, Melchisedech and Abraham, Abraham's sacrifice, sketches for the ceiling-painting of the Jesuits' church at Antwerp. — 206. *Greuze*, Head of a girl. — 127. *Teniers*, Peasant playing the violin, in grisaille. — 268. *Watteau*, Jupiter and Antiope. — 95 (above the door). *Ravestein*, Female portrait.

Right wall: 88. *Is. van Ostade*, Rustic concert. — *45. *Adr. Brouwer*, Smoker. — 74. *Karel du Jardin*, Peasants with a grey horse. — 63. *Jan van Goyen*, Bridge over a river. — 241. *Rigaud*, Portrait of Cardinal de Polignac. — *65. *Frans Hals*, Girl's head (La Bohémienne). — 177, 179, 176, 184. *Chardin*, Still-life. — 264. *Watteau*, Conjuror. — *263. *Watteau*, Gay company in a park. — *98. *Rembrandt*, Portrait of a man, dated 1651. — 100. *Rubens*, Marie de Médicis in the character of Gallia. — 37. *Velazquez*, The infanta Maria Theresa. — 90. *Isaac van Ostade*, Rustic scene. — 84. *Adr. van Ostade*, Man reading. — *85. *Adr. van Ostade*, Reading the newspaper. — *96. *Rembrandt*, Woman after the bath (1654). — 70. *Hondecoeter*, The white turkey. — 198. *Fragonard*, Girl reading. — 51. *Phil. de Champaigne*, Portrait of J. A. de Mesme, President of the French Chamber (1653). — *32. *Ribera*, The bandy-legged man, dated 1642. — 83, 82. *Adr. van Ostade*, The reader, The drinker. — *122. *Jan Steen*, The repast.

The exit leads to the staircase (Escalier Henri II., p. 117), of the *Pavillon de l'Horloge* or *Pavillon Sully*, through which the Louvre is entered before 11 a.m. (see p. 97). The ascending flight of steps leads to the second floor (Salle des Boîtes, Salle de Lesseps, etc.; see p. 151).

Opposite the door of the Collection La Caze is another leading to the —

Saloon of the Ancient Bronzes, formerly the chapel of the palace, containing a valuable collection of implements, weapons, statuettes, etc. In the centre-cabinet are preserved bronze statuettes of the Roman period (of no great artistic value) and also mirrors, buckles, keys, seals, bracelets, etc. By the central window a life-size gilded bronze statue of Apollo in good preservation; on the left an archaic Apollo, of great historical interest. — In the window-recesses: Busts of emperors, etc., of the Roman period, over life-size. — The glass-case to the left of the entrance also contains

busts, of which No. 636 is the best. — Then *Roman weapons, candelabra, etc. — Among the smaller statuettes in the middle glass case to the right are a few divinities of Greek workmanship.

Leaving the Bronzes, we next reach, on the left, the —

Collection of Drawings (*Musée des Dessins*), rivalling the great Florentine collection in the Uffizi, and numbering 35,500 in all, among which are 18,200 by Italian masters, 87 by Spanish, 800 by German, 3150 by Flemish and Brabant, 1070 by Dutch, and 11,800 by French. Many of these drawings are exhibited under glass. Catalogue in 2 vols., price 2 fr. each.

I. Room. Old Italian masters: *Mantegna, Lorenzo di Credi*, etc. — Ceiling by *Blondel*: France victorious at Bouvines. The walls of this and the following rooms are covered with large coloured cartoons by *Giulio Romano*.

II. Room. Italian. Drawings by the most celebrated masters: *Leonardo da Vinci, Michael Angelo, Raphael, Titian*, and *Andrea del Sarto*. — Ceiling-painting by *Blondel*: France receiving the 'Charte' from Louis XVIII.

III. Room. Italian. Drawings, two of them in chalks, by **Correggio*. — Ceiling-painting by *Drolling*: Law descends to earth.

IV. Room. Bolognese School. — Ceiling-painting by *Mauzaisse*: Divine Wisdom giving laws to Kings and Lawgivers.

V. Room. Netherlandish and German: *Dürer, Holbein, Rubens, Rembrandt, Teniers*, etc. On the wall to the left, *565. Battle of knights, by *Rubens*, after the celebrated cartoon painted by *Leonardo da Vinci* in 1504 in competition with *Michael Angelo* (not extant). [The door in the corner to the left and the door to the left in the passage between this and the following room (one or other of which is open from 1 to 4 p.m.) both lead to the *Musée de Marine*, p. 153.]

VI. Room (corridor). Chalk drawings, chiefly portraits, by *Vivien, Mme. Gufard*, etc.

VII. Room. *Claude Lorrain, N. Poussin, E. Le Sueur*.

VIII. Room. *E. Le Sueur*, Designs of the 'Life of St. Bruno' (p. 138). Above: *Ingres*, Coloured cartoons for the stained glass in the Chapel of St. Ferdinand (p. 170).

IX. Room. French School. *Charles Le Brun, Van der Meulen*.

X. Room. French School. **Watteau, Fragonard*.

XI. Room. Modern French School. A large unfinished oil-painting by *David* (d. 1825) preserved here represents the revolutionary meeting at the *Jeu de Paume* (p. 285). One of the four finished heads is that of *Mirabeau*. The painting was ordered by the National Convention in 1790.

XII. Room. Miniatures, paintings on porcelain, etc.

XIII. Room. Drawings of the early French School.

XIV. Room. Crayons, chiefly portraits, by *Perronneau, Chardin*, etc. In the centre stands a valuable writing-table in the style of Louis XV.

A supplementary saloon containing drawings (*Salle des Boîtes*), on the second floor, is open on Saturdays only, after 1 o'clock (see p. 154).

Adjoining the Collection of Drawings is the ***Collection of Smaller Mediæval and Renaissance Antiquities** (*Musée du Moyen-Age et de la Renaissance*), which may also be reached by a staircase ascending from the egress of the Assyrian Museum (comp. p. 103).

I. Room. Ivory carving of the 14th-18th cent., some of it very valuable. Opposite the window is an **Altar Piece* from Poissy, about 7 ft. in height, executed at the end of the 14th cent.: in the centre is the history of Christ, on the left that of John the Baptist, on the right that of St. John the Evangelist, in 71 different reliefs; below are the Apostles. To the left of the exit: *Christ placing a

crown on the head of the Virgin Mary, a painted ivory group in the Gothic style.

II. ROOM, or *SALLE SAUVAGEOT*. Part of a collection of objects of art, bequeathed to the Louvre by M. Sauvageot, whose bust is placed here between the windows. — First glass case: German wood-carvings. — On the entrance-wall: *B, 130. Italian terracotta bust; above, Portrait of Henri II. — Second case: Medallions in wax. — At the windows and throughout the room: Fine terracotta reliefs, the best of which is *B, 47. (by the exit), a Madonna and Child with angels, ascribed to *Ghiberti*.

III. ROOM. *Glass and Porcelain*, French, Italian, and German, 15th-18th centuries. To the left, on the wall, is a *Glass Mosaic*, representing the lion of Venice, executed by *Antonio Fasolo* in the manufactory of Murano in the 16th century. Back-wall: Tapestry of Beauvais (1878), after a painting by *Desportes*. — To the right: Scenes of the Passion in Limoges enamel.

IV. ROOM. *Metal and Bronze Articles* of the 14th-16th cent., such as knives, locks, and embossed plates. Two interesting **Bronze Reliefs*, opposite to each other, one by each wall, are from originals executed in marble in 1552 by *Pierre Bontemps* for the tomb of Francis I. at St. Denis; that to the right represents the battle of Marignano, that to the left the battle of Cerisolles. — End-wall: Reliquary of embossed gold, in the Romanesque style.

V. ROOM. *French Porcelain*, including specimens of the famous work of *Bernard de Palissy* (d. 1589), which chiefly consists of dishes adorned with snakes, frogs, lizards, fish, and plants moulded from nature. The finest French pottery of that period is known as 'Faïences Henri II.' — The art of burning earthenware adorned with enamel paintings and glazing seems to have originated with the Arabs, who brought it to Spain. In the 15th cent. it was carried from Majorca ('Majolica') to Italy, where it was probably first practised at Faenza, whence the word 'fayence'.

VI. ROOM. *Hispano-Moorish and Italian Fayence*, the former exhibited on the tables in the middle of the room and the latter occupying the cases. Italian majolica painting attained its zenith in the reign of Duke Guidobaldo II. of Urbino (1538-74), who took a special interest in this branch of art. The chief manufactories were at Urbino, Pesaro, and Gubbio. The designs were frequently drawn by Raphael and his school, and widely circulated in the form of engravings. The finest pieces are two large dishes on the wall at the back, numbered G, 347 and G, 348. — The furniture in this room also deserves notice.

VII. ROOM. In the glass cases: *Italian Fayence* of the second half of the 16th century. — By the window-wall: *French Fayence from Nevers*, the place where the Italian work was first imitated in France. — This room also contains some early Florentine terracottas (15th cent.).

The small VIII. Room contains painted terracotta reliefs by *Luca della Robbia* and his school, Florence, 15th century, the best of which is G, 719 (to the left), a Madonna and Child.

From this room a staircase ascends to the 2nd floor (p. 151).

Leaving Room VIII. by the door at the end we reach the bottom of the staircase leading to the Musée Assyrien (p. 101). To the right is a door leading to the rooms in the E. part of the Old Louvre, in which the most recent acquisitions of the collection are generally deposited for a time. Traversing the first four we reach the —

V. Room, with the ***Collection Lenoir**, bequeathed to the Museum in 1877, and consisting chiefly of small objects of art of the 18th century. Interesting collection of 204 snuff and bonbon boxes, with porcelain-paintings by or after the first French masters. Then four Oriental saddles. By the wall at the back, Caskets and lacquer-work from the collection of Queen Marie Antoinette. Also an Arabian basin, and a book-cover, mounted in silver, with a relief in embossed gold of the Angel and the Maries at the Sepulchre (Byzantine work).

Under the empire this and the following rooms contained the so-called *Musée des Souverains*, consisting of reminiscences of French and other sovereigns, and particularly of Napoleon I., which, however, was at once suppressed by the Republican government. The Statue of Henri IV. when a child, in silver, by *Bosio* (1824), formed part of the collection.

VI. Room. Portrait of Henri II.; silk tapestry of the 16th cent., with scenes from the history of the Judges; fine wood-carving; a statue of Peace or Abundance in massive silver, by *Chaudet* (p. 116), presented by the city of Paris to Napoleon I. This apartment was formerly the chapel of the Order of the Holy Ghost. German, Swiss, and French stained glass, of the 16th and 17th centuries.

VII. Room, with alcoves, in which Henri IV. breathed his last. Portraits of Henri IV. and his second wife Marie de Médicis. The wood-carving is from the rooms of Henri II. in the Louvre, and was restored in the reign of Louis XIV. The stained glass is Swiss and French, of the 16th and 17th centuries.

VIII. Room. Portrait of Louis XIII. and his queen Anne of Austria, by *Phil. de Champaigne*; three large vases of Sèvres porcelain. The ceiling and mural decorations should not be overlooked. — On leaving this room we find ourselves at the top of the staircase of the Musée Egyptien, opposite the room containing the smaller antiquities. The staircase descends to the collection of Egyptian statues, and the exit in the Place du Louvre (p. 98).

We re-traverse the rooms of the Egyptian Museum, until we reach the last, the *Salle des Colonnes*, whence we enter the —

Collection of Greek Antiquities (*Musée des Antiquités Grecques*), formerly the *Musée Charles X.*

I. Room. Vases with black and violet painting, including several Panathenæan amphoræ. In the central glass case: terracottas from Tarsus in Cilicia, brought thence by Langlois. Entrance-wall: Vase with execution of Cræsus. Exit-wall: Vase with the birth of Athena. — Ceiling-painting by *Picot*: Cybele saving Pompeii and Herculaneum from total destruction.

II. Room. In the wall cabinets: Small Greek terracotta articles from Tanagra in Bœotia. The best are a *Group of dancing Cupids and Female figures with painted hair, in the cabinet to the right of the exit. On the right and left of the chimney-piece beautiful Athenian 'lekythi' (ointment vases). The round central case contains pottery from the necropolis of Athens and from Libya (the Roman province of Cyrenaica); upon it is placed a *Vase with the contest of the gods with the giants. — Ceiling-painting by *Meynier*: The Nymphs of Parthenope (Naples) arriving at the Seine.

III. Room. Vases with red figures of a late period, some of large size. In the window-cases: *Roman lamps, cameos, and several *phalerae*, the distinctive breast-ornament of the Roman warriors. — Ceiling-painting by *Heim*: Jupiter delivering to Vulcan the fire for the destruction of Herculaneum and Pompeii.

IV. Room. Etruscan and Greek uncoloured terracottas. In the central case: Painted terracottas from Kertch in the Crimea; fragments of glass and pottery from Tarsus and other places. Antique ivory diptych, with reliefs of Muses and philosophers. Glass with gold ornamentation from the Roman Catacombs. Pre-Carlovian ivory carvings. — Ceiling-painting after *Ingres*: Apotheosis of Homer (original, see p. 152).

The door of exit leads into the *Salle des Sept Cheminées* (p. 143), whence we proceed to the left into the —

Musée Campana, consisting of the valuable Campana collection purchased from the papal government in 1862, and subsequently much extended by new purchases and the yield of excavations (such as those of M. E. Renan in Syria). It affords, in connection with the Musée des Antiquités Grecques (see above), a pretty complete survey of the whole progress of the potter's art, an interesting and historically important branch of ancient art.

I. Room. The earliest representations of figures in clay or limestone. In the middle of the room: Cyprian statues, including the figure of a king, Diana (?), and a Goddess with a civic crown. — In the cases: at the left wall, below, Chaldæan statuettes; above, Phœnician statuettes; farther on, numerous Græco-Babylonian statuettes of Venus. Here and by the wall at the back, Heads of warriors in the Phœnician-Greek style from Cyprus, interesting for comparison with archaic Greek types. Right wall: Egyptian terracottas of the Alexandrine-Greek period. — Pottery from Rhodes, with primitive linear ornamentation. By the central window: Gold trinkets from Rhodes. — Ceiling-painting by *Alaux*:

Poussin being presented to Louis XIII. by Cardinal Richelieu, to the left Truth, to the right Philosophy.

II. Room. *Pottery from Magna Graecia (Lower Italy) and Cyrene (Africa)*, several pieces of great artistic value. Left wall: Portrait-busts of Greek ladies, some wearing hats, others seated in chairs, most of them in dignified and graceful attitudes. Large bas-reliefs of vintage-scenes, a *Bacchic dance, etc. — Back-wall: Cists with painted reliefs. — By the exit-wall: Two warriors arming themselves for the combat, with a mother and child. — Ceiling-painting by *Steuben*: Battle of Ivry, with Henri IV. as a magnanimous victor.

III. Room. *Etruscan Vases*, of the rudest type, black, with engraved designs; also the earliest attempts at reliefs (found in tombs). — Ceiling-painting by *Eug. Devéria*: Louis XIV. inspecting Puget's marble group of the Milo of Croton (p. 115).

IV. Room. *Early Etruscan Terracottas*. In the centre: Two painted lifesize figures of a man and woman on a couch, found in a grave at Cervetri, clumsy in execution, but not without a certain naïve humour. — Left wall: Athena and Hercules, a painted relief; then beds of state and reliefs of funeral ceremonies. — Back-wall: Painted vases with figures and geometrical designs. — Exit-wall: Scenes from the lives of the gods, a naïve mural decoration. — Ceiling-painting by *Fragonard*: Francis I. receiving pictures and statues brought by Primaticcio from Italy.

The masks in the adjoining passages are mostly roof ornaments.

V. Room. *Vases of Corinthian Origin* from Etruscan tombs (with Greek inscriptions). The ornamentation of these is more developed. The figures of domestic animals are interesting. By the central door: Lament for Achilles. Vase, with Hercules subduing Cerberus. To the right of the exit: Perseus slaying the Gorgons. — Ceiling-painting by *Heim*: The Renaissance in France.

‘There is no difficulty in distinguishing the Greek vases from those manufactured in Etruria, which are inferior in form and workmanship, and display designs of a different style. Among the *Greek Vases* themselves there are also many differences. The *earlier* are those with black figures on a red ground, the *later* those with red figures on a black ground. They have of course no pretension to rank as works of art, being mere manufactures. And yet these vase-painters have depicted mythological and everyday scenes with such spirit and poetry, and produced such pleasing scenes with the humble means at their disposal, that their vases (though sometimes despised by the ignorant) bear striking testimony to the flourishing condition of the Attic handicrafts, and thus afford us an idea of the great Athenian works of art which these simple artificers must have had before their eyes.’

Kekulé.

Traversing another short passage, with terracotta decorations, we next enter the —

VI. Room. *Older Greek Vases*. The best are grouped together in the centre of the room. The ornamentation is very interesting. — Cabinet to the left: Earliest representation of the Judgment of Paris. Most of the other scenes are from the myths relating to

Hercules and Pallas. The types of divinity are very unlike those of a later date. — Ceiling-painting by *Fragonard*: Francis I. knighted by Bayard.

VII. Room. *Later Greek Vases*, many of which bear the name of the maker. The most valuable is in the glass case to the left: *Theseus at the abode of Amphitrite, with Athena, bearing the name of *Euphrosios* as the maker. — Third vase in the lower row: *736. The Sphinx and a Greek. Several Bacchic scenes. — By the back-wall: 760. Vase, adorned with Greek ladies occupied with music and jewel-caskets. — Ceiling-painting by *Schnetz*: Charlemagne and Alcuin, the founder of the university of Paris.

VIII. Room. *Greek Goblets (Rhyta)* in the form of horns, with heads and other ornaments (in the middle). By the walls: Pottery from Arezzo, the ancient Arretium, of archaeological interest, and a few Greek vases of the period of decline. — *Ceiling-painting by *Drolling*: Louis XII. hailed as father of the people by the estates at Tours.

IX. Room. *Mural Paintings from Herculaneum and Pompeii*. Immediately to the left, on a gold ground, the Muses and Apollo. Below, Decorative work with a large cameo (Bacchus and Satyrs). — To the left of the exit: Woman with a vase, in deep colours. To the right, by the same wall: a *Family of twelve persons, with their names attached. — Back-wall: Two ladies playing with a goat, River-god between two nymphs, large pictures. — In the centre and at the windows: Coloured glass articles, some of inimitable finish. — Ceiling-painting by *Léon Cogniet*: Bonaparte in Egypt.

The exit-door leads to the staircase of the Musée Egyptien (p. 148), by which this part of the Louvre is quitted.

C. SECOND FLOOR.

The second floor of the Louvre, which contains more pictures and drawings, and also the Marine and the Ethnographical Museums, is open to the public after 11 a.m. (comp. p. 97). There are three staircases ascending to the second floor: — (1) From the 8th room of the collection of smaller mediæval and Renaissance objects (p. 148), which is reached from the ground-floor by a staircase near the Assyrian Museum; (2) From the 5th room of the drawings (p. 146); and (3) From the corridor which is reached by the staircase in the Pavillon de l'Horloge or Pavillon Sully (see p. 145).

On Sundays and holidays, after 2 p.m., the first-mentioned staircase may be used only in descending.

Ascending the first of these staircases, we reach a passage with the Marine Museum (p. 153) on the right, and on the left the three picture saloons known as the —

**Salles Supplémentaires*, the first two of which are mainly occupied by works of French painters of the 18th and 19th cent., while the third contains a number of Netherlandish masters. The second

room, the principal one, is devoted to the modern French works brought from the Luxembourg in 1875 and 1881 (p. 250).

I. Room. Beginning on the left: — 383. *Octavien*, Fair at Versailles. — 762. *Desportes*, Objects of the chase. — 87, 90. *Callet*, Winter, Autumn, designs for tapestry. — 782. *Hallé*, Cimon opening his garden to the people. — 621. *J. Vernet*, Harbour by moonlight. — 745. *Coyvel*, Perseus and Andromeda. — 856. *Suvée*, The vestal-virgin *Æmilia* lighting the sacred fire, a design for tapestry.

II. Room. 722. *Brascassat*, Bull. — 872. *H. Vernet*, Judith and Holophernes. — *Regnault*, General Prim, a promising work, though somewhat exaggerated in the colouring, by this young artist, who was killed at Buzenval in 1871. — 788. *Ingres*, Christ giving the keys of Heaven to St. Peter. — 755. *Delacroix*, Liberty showing the way to the barricades, 28th July, 1830. — 791. *Ingres*, Roger releases Angelica (from Ariosto). — *847. *Th. Rousseau*, Forest of Fontainebleau. — *758. *Paul Delaroche*, Death of Queen Elizabeth of England (1828). — 808. *Marilhat*, Mosque of El-Hâkim at Cairo. — *753. *E. Delacroix*, Dante and Virgil in the infernal regions. — 751. *Decamps*, Caravan. — *704. *Benouville*, The dying St. Francis of Assisi blessing his native town. — *789. *Ingres*, Apotheosis of Homer, executed as a ceiling-painting for the fourth room of the Musée des Antiquités (p. 149). — *750. *Decamps*, Trace-horse. — 756. *E. Delacroix*, Algerian women in the harem. — 723. *Brascassat*, Landscape with cattle as accessories. — *765. *Devéria*, Birth of Henri IV. — 769. *H. Flandrin*, Portrait of a girl. — *Gleyre*, Evening, with poetical allusions to youthful dreams and disappointments. — *Regnault*, Spanish lady. — 851, 852. *Ary Scheffer*, Death of Géricault, Suliote women. — 752. *E. Delacroix*, Portrait of himself. — *759. *P. Delaroche*, The sons of King Edward IV. — 792. *Ingres*, The Maid of Orleans. — 784. *Heim*, Massacre in the Temple (from the history of the Jews by Josephus). — 768. *H. Flandrin*, Head. — *871. *Hor. Vernet*, The Barrière de Clichy, or the defence of Paris in 1814. — 790. *Ingres*, Cherubini. — *754. *E. Delacroix*, Scene from the devastation of Chios in 1822. — 793, 794. *Ingres*, Portraits. — *757. *E. Delacroix*, Jewish wedding in Morocco. — *860. *Troyon*, Oxen ploughing. — 736. *Court*, Cæsar's funeral.

III. Room. Netherlandish Masters: — 494. *Snyders*, Dogs in the pantry. — 668. *Phil. de Champaigne*, Crucifixion. — 670. *J.F. van Dael*, 694. *Spaendonk*, Flowers. — Above, 298. *Metsu*, Portrait of the Dutch admiral Van Tromp. — Below, 159. *Eltzheimer*, Flight to Egypt, by moonlight. — To the right of the door: 99. *Cranach*, Elector John Frederick of Saxony (a study). — 487. *Slingelandt*, Portrait. — *242. *Dujardin*, Crucifixion, dated 1661, attractive owing to its admirable chiaroscuro and delicate execution, notwithstanding the painfulness of the subject. — *6. *Bakhuizen*, View of the entrance to the Zuyder Zee near Texel, with Dutch men-of-war. — 586. *Zeeman*, View of the Old Louvre

from the Seine, dated 165 (?). — *161. *Everdingen*, Norwegian landscape. — 307. *Van der Meulen*, View of Dôle, with Louis XIV. in the foreground. — 573. *Wouwerman*, Cavalry-conflict.

The **Musée de la Marine* is a very valuable collection of various objects connected with ship-building and navigation, such as models of vessels and machines, plans of harbours in relief, drawings, and relics of historical interest. Most of the models of ships are one-fortieth of the actual size. — The museum may be reached as mentioned at p. 151. If we ascend by the second or third of the staircases there mentioned, we traverse the rooms in the reverse order.

I. Room. The French fleet from 1786 to 1824. Beyond it: 33. Model representing the taking down and embarkation of the obelisk of Luxor p. 77; 34. Erection of the obelisk in the Place de la Concorde.

II. Room. 150. Machine for adjusting the masts of a ship. 3. Relief-plans of the town and harbour of Brest; Models of ships.

III. Room. Models of pumps and machines; 349. Ship in the stocks about to be launched; 2. Relief-plan of the town and harbour of Lorient; 522. Model of the 'Valmy', a ship of the line of the first class.

IV. Room. 621. Large model of a 120-gun ship, occupying the whole room.

V. Room. 659. The 'Rivoli', a vessel of the third class, represented on the 'chameaux' (floats for lifting vessels over shallows), which enabled it to leave the port of Venice fully equipped; 719. The 'Sphinx', a steam corvette of 11 guns launched at Rochefort in 1829.

VI. Room. 885 to 958. Large obelisk composed of relics of the frigates 'Boussole' and 'Astrolabe', which had been sent on a voyage of discovery under *Captain de Lapérouse* in 1788, and foundered at sea. Traces of the ill-fated expedition having been discovered by the English Captain Dillon on the island of Ticopia in 1828, with the aid of an inhabitant who had once been a Prussian sailor, a French vessel was despatched for the purpose of bringing home the relics. 956. Letter written by Lapérouse. Busts of celebrated French navigators and naval heroes; among them, 780. Bust of Lapérouse. — Model of a monument erected to his memory at Port Jackson, with English and French inscriptions.

VII. Room. 663. Model of the 'Belle Poule', the frigate that brought Napoleon's body from St. Helena. 720. Engines of the Sphinx.

VIII. Room. Rigging and ships' chains. Two relief-plans of Toulon, dating from 1790 and 1850.

IX. Room. 648. 'L'Océan', a man-of-war of the first class, carrying 118 guns, of the end of the 18th century. Fire-arms of various calibres. 192, 193. 'Orgues' with five and seven barrels.

X. Room. 'L'Achille'. Near the door the 'Plongeur', a submarine vessel. Large geographical globe.

XI. Room. 640. Model of the 'Louis XV.', a large man-of-war of the middle of last century. 637. Model of 'La Réale', an admiral's ship built near the end of the 17th cent. and artistically adorned by the sculptor *Puget* (p. 115). The original carving in gilded wood (Nos. 770-775) hangs on the wall. 4. Relief-plan of the town and harbour of Rochefort.

XII. Room. In the centre, models of all the vessels composing the French fleet in 1867. Beyond them, part of the *Musée Ethnographique*: arms, implements, and various curiosities from Central Africa, most of them presented by M. Delaporte, consul at Cairo. Near the door: 32. Hauling ashore of 'Le Majestueux', a vessel of the first class.

XIII. Room. Nothing noteworthy.

The *Ethnographical Museum* (*Musée Ethnographique*), opposite the exit of the Salles Supplémentaires (p. 151), is devoted almost exclusively to curiosities brought home by French navigators and the spoil captured in the course of military expeditions in India,

China, and Japan. Vessels and utensils in gold and silver, Indian idols, pictures, statuettes, trophies, stuffs; clock of the Dey of Algiers; model of the pagoda of Juggernaut in India, surmounted by an image of Vishnu, the principal deity of the Hindoo triad, to whose shrine every believer must make a pilgrimage once at least in his life.

The **Chinese Museum** (to the right on leaving the Ethnographical Museum) occupies three rooms, and part of a fourth called the 'Salle de Lesseps'.

I. Room. Paintings, drawings, beds, porcelain, furniture, screens decorated with carving, arms, musical instruments, statues of porcelain, vessel elaborately carved in ivory, books, albums, etc.

II. Room (to the right of the first). Arms, musical instruments, porcelain, enamels, statues, chest gilded and varnished, with numerous statuettes; furniture of all kinds; books and albums; trays with figures carved in coloured ivory; coloured drawings.

III. Room (adjoining the first). *1st Glass Case*: objects in ivory, including a ball containing six or seven others, exquisitely cut, chessmen, statuettes in wood, enamels, bamboo boxes, caskets, etc. — *2nd Case*: enamelled vases and other objects; bronzes, including two hand-bells, a buffalo bearing a vase, and a tray inlaid with silver; vases and small figures in precious stones. — *3rd Case*: lacquered articles, objects in bamboo, rock crystal, etc., women's shoes. — In the centre: Three ancient enamelled tables and antique enamelled bronze perfume-burners.

IV. Room (*Salle du Canal de Suez*, or *Salle de Lesseps*). Against the wall, by the entrance, the god Sei-jin, the dispenser of wealth; the god Wen-chan, in wood, seated on a gilded throne: Buddha on a throne; the whole placed on a large cabinet of gilded wood, carved and varnished, with numerous figures. A glass case contains articles of dress. In the centre is a relief-plan of the Suez Canal, on a scale of 6 centim. to the kilomètre (6:100,000). On the window-wall are hung views connected with the canal. Beyond the plan are placed models of the apparatus used in excavating the canal. — On the farther side of the room is a Chinese cannon in the form of a monster, and the ill-favoured goddess Kouanyn, in gilded copper, in a large niche.

Leaving the Salle de Lesseps, we enter a corridor, which is adjoined by the so-called **Salle des Boîtes** on the right. This saloon contains the most valuable drawings by *Raphael*, *Michael Angelo*, *Leonardo da Vinci*, *Poussin*, *Albert Dürer*, and *Holbein*, preserved in wooden cases (whence the room derives its name). Admission on Saturdays only, 2-4 or 5 o'clock. The direct approach to this collection is by the staircase in the Pavillon de l'Horloge (p. 97).

III. THE TUILERIES.

Arc de Triomphe du Carrousel.

The vast open space between the Louvre and the Tuileries, with the exception of the court-yard in front of the latter palace, was occupied at the time of the first Revolution, and down to nearly the middle of the present century, by a labyrinth of narrow streets, which Louis Philippe, the first monarch who projected extensive city improvements, began to remove. The work of demolition was completed by Napoleon III., and the space thus cleared was divided into three parts (comp. ground-plan, p. 96): the *Square du Car-*

roussel, formerly called the Place Napoléon III.; the *Place du Carrousel*, which adjoins it on the W.; and the *Cour des Tuileries*, which is separated from the *place* by a railing.

The PLACE DU CARROUSEL, formerly much smaller than now, derives its name from a kind of equestrian ball given here by Louis XIV. in 1662. Although lying between the two palaces it is open to general traffic, and generally presents a lively and bustling appearance. On this site Napoleon I. directed his architects *Fontaine* and *Percier* to erect the **Arc de Triomphe du Carrousel*, in imitation of the Arch of Severus at Rome, to commemorate his victories of 1805 and 1806. The structure is 48 ft. in height, 63½ ft. in width, and 21 ft. in thickness, but in consequence of the immense clearance that has taken place since its erection it is now too small to harmonise with its surroundings. (The Arch of Severus is 75 ft. in height and 82 ft. in width.)

The arch is perforated by three arcades and embellished with Corinthian columns of red marble with bases and capitals in bronze supporting marble statues representing the soldiers of the empire.

The *Marble Reliefs* on the sides commemorate the achievements of the Emperor and the French army. In front: on the right, the Battle of Austerlitz; on the left, the capitulation of the Austrian general Mack at Ulm. At the back: on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end the entry into Vienna; on the S. end, conclusion of peace at Pressburg.

The arch was originally crowned with the celebrated ancient Quadriga from the portal of St. Mark's in Venice, brought thence as a trophy, but sent back to Venice by Emperor Francis in 1814. It was afterwards replaced by order of Louis XVIII. by a QUADRIGA designed by *Bosio*, and intended to represent the 'Restoration'.

INSCRIPTION: *L'armée française embarquée à Boulogne menaçait l'Angleterre; une troisième coalition éclate sur le continent, les Français volent de l'Océan au Danube, la Bavière est délivrée, l'armée autrichienne prisonnière à Ulm, Napoléon entre dans Vienne, il triomphe à Austerlitz, en moins de cent jours la coalition est dissoute.* — On the sides: *Maître des états et de son ennemi, Napoléon les lui rend, il signe la paix le 27 déc. 1805 dans la capitale de la Hongrie, occupée par son armée victorieuse.* And: — *Honneur à la grande armée victorieuse à Austerlitz en Moravie le 2. déc. 1805, jour anniversaire du couronnement de Napoléon.*

Part of the Place du Carrousel and the court of the Tuileries are at present occupied with temporary buildings, in which the business of the post-office and the municipality is being carried on until the completion of the new Poste Centrale (p. 172) and Hôtel de Ville (p. 89).

The *Palais des Tuileries*, which has been in ruins since 1871, owes its origin to *Catherine de Médicis*, widow of Henri II. (p. 94), a queen who was partial to building. In 1564 she commissioned the talented architect *Philibert Delorme* to erect for her a magnificent palace near the Louvre, but outside the city of that period. The site selected was then occupied by tile-kilns (*tuileries*), whence the palace derives its name. Very little of Delorme's plan, which was to extend the edifice with its lateral wings as far as the present Arc de Triomphe, was carried out. He died in 1570, and was succeeded by *Jean Bullant*, but in 1572 Cathe-

rine de Médicis gave up the project altogether. The central pavilion and the adjoining wings are ascribed to Delorme, and the corner-pavilions to Bullant; but these parts of the building were afterwards much altered. Henri IV. and Louis XIV. added the S. and N. external wing (comp. Plan, p. 96), both of which were burned by the Communists in 1871, and have since been removed. The W. principal façade, towards the garden, attained something like symmetry for the first time in 1856.

Down to the Revolution the Tuileries were occupied by the sovereigns of France at rare intervals and for short periods only. From 10th May, 1793, to 4th Nov., 1796, the Convention, and afterwards the Council of the Elders down to 1799, held their meetings in the N. wing. Since 1st Feb., 1800, when Bonaparte, as 'first consul', took up his quarters here, the palace has been regarded as the official residence of the reigning monarch, and has been occupied by Louis XVIII., Charles X., Louis Philippe, and Napoleon III.

The palace presented no great architectural interest, but no edifice in Paris was so rich in historical associations, and none, with the exception of the Hôtel de Ville (p. 89), has ever been overtaken with so terrible a fate. On 5th Oct., 1789, *Louis XVI.* was brought by the 'Dames de la Halle' from Versailles to the Tuileries, success having already emboldened the revolutionists, and in June 1791 he was again forcibly installed in this palace after the arrest of his flight at Varennes. On 20th July, 1792, the anniversary of the meeting in the Jeu de Paume (p. 285), the palace of the Tuileries was attacked by a mob of about thirty thousand rioters armed with pikes, but on that occasion they contented themselves with threatening and insulting the king. On 10th August the storm at length burst forth in all its fury. At midnight alarm-bells began to ring in the suburbs. Thousands of armed men marched to the palace. The fidelity of the national guard posted in the palace-yard and garden began to waver, and they were deprived of their commanding officer by stratagem. They might, however, in conjunction with the Swiss guard of 1950 men commanded by Colonel Pfyffer, have successfully defended the palace, had not the king, yielding to solicitations which were in some cases treacherous, quitted the palace with his family. Passing through the garden of the Tuileries, he repaired to the *Manège*, or riding-school (see p. 79), where the legislative assembly held its meetings.

The national guard then dispersed, but the Swiss guard and about 120 noblemen who were faithful to the king occupied the palace and refused to surrender it. As the mob pressed forward more vehemently, the colonel commanded his men to fire, and the palace-yard and Place du Carrousel were speedily cleared. The Swiss guard now believed that victory was assured, but the king sent orders to

them to discontinue firing and to surrender the palace. Finding that the guard ceased to fire, the assailants renewed their attack and re-opened their fire with redoubled vigour. Within a few seconds they inundated the palace, killed every man they encountered, wrecked the furniture and fittings, and stole or carried to the Hôtel de Ville numerous objects of value. The retreating Swiss guards were almost all shot down in the garden, and the rest by order of Louis gave up their arms to the national guard in the hall of the national assembly. The Revolution was victorious. Of the hitherto existing state-structure not one stone was left on another. Royalty lay prostrate in the dust, and the legislative assembly continued to exist merely in name. — The king and his family spent the night in a small room in the Manège, and on 13th Aug. he was conveyed as a prisoner to the Temple Tower (p. 63), whence he was only released to be led to the scaffold.

On 29th July, 1830, the monarchy of the Restoration was terminated by the capture of the Tuileries, and by the flight of Charles X. from St. Cloud to Rambouillet.

The July monarchy met with its death-blow in a similar manner, on 24th Feb., 1848. The conflict between the insurgents and the royal troops gradually approached the Tuileries. To defend the palace would have been no difficult matter, but Louis Philippe hoped, by making concessions, to secure the throne to his grandson, the Count of Paris, and abandoned the palace to the popular fury. About 1 p.m. he quitted the Tuileries by the garden, and repaired with his family to the Place de la Concorde, whence two flacres conveyed the fugitives to St. Cloud. The palace was forthwith plundered and utterly wrecked.

On 20th May, 1871, the Communists, aware of their desperate position and the impending capture of the city by the government troops, determined at one of their secret meetings to wreak their revenge by setting all the principal public buildings on fire. The orders which they issued for this purpose, signed by Delescluze, Dombrowski, Eudes, and other ringleaders, professed to emanate from the '*Comité du Salut Public*!' Several of these documents still extant show the fearfully comprehensive and systematic character of this diabolical scheme, which also embraced numerous private dwellings, as being '*maisons suspectes*'. The prelude to the appalling scene which ensued consisted in placing combustibles steeped in petroleum and barrels of gunpowder in the buildings condemned to destruction.

The Louvre had also been doomed, and similar preparations had been made there; but General Douai and his troops arrived in time to arrest the progress of the fire, and to their energetic measures was due the preservation of the palace and its enormously valuable collections.

The Tuileries was one of the first edifices subjected to these

ominous preliminaries. It was set on fire at a number of different places on 22nd and 23rd May, after the Versailles troops had forced an entrance into the city, but before they had gained possession of the palace. The conflagration soon assumed the most terrible dimensions, and all attempts to extinguish it were fruitless. The whole of the W. side of the palace, facing the Louvre, and the Pavillon de Marsan on the N. side, next to the Rue de Rivoli, were speedily reduced to a gigantic heap of smouldering ruins, while the Pavillon de Flore on the S. side escaped with comparatively little injury. The work of destruction was greatly accelerated by the explosions of powder placed in various parts of the building. Part of the Pavillon de l'Horloge near the clock was blown up on 23rd May, at 11.7 p.m. The clock, however, continued to strike the quarters as usual until 12.30 on the morning of the 24th, when it at length succumbed to the fury of the flames.

The ruins are not accessible to the public, but they may be well surveyed from the garden on the W. side. The *Pavillon de Flore*, now occupied by the Prefect of the Seine, has been restored, the N. wing with the Pavillon de Marsan (destined for the Cour des Comptes), rebuilt, and the rubbish removed from the gutted walls; but no other steps have been taken for the restoration of the building. The chief defect of the palace was the great length and monotony of its façade, but it will perhaps be restored in accordance with the plan of Delorme, the original architect, who intended the building to consist of a handsome central mass with wings of moderate height.

We may reach the Tuileries Garden from the Place du Carrousel, either by the Pavillon de Rohan and the Rue de Rivoli, or by the archway adjoining the Pont des Saints-Pères and the quay. In leaving the Place on the latter side we observe outside two statues by *Jouffroy* representing the Navy and the Mercantile Marine, and above, Genius and Art, a bronze relief by *Mercié*. The Pont des Saints-Pères, see p. 258. The next bridge lower down is the Pont-Royal (p. 265), from which a good view is obtained of the fine sculptures on the S. side of the Pavillon de Flore, by *Carpeaux*.

The **Jardin des Tuileries* (Pl. R., 18; II), 780 yds. in length, and 347 yds. in width, retains the same general features as when first laid out by the celebrated landscape-gardener *Le Nôtre* in the reign of Louis XIV.; but the parts between the palace and the central basin, formerly the 'Jardin Réservé', are of later origin. Since 1875 the *Rue des Tuileries* has been constructed between the garden and the palace, affording direct communication between the Rue and Place de Rivoli (Rue des Pyramides, Avenue de l'Opéra) and the Quai des Tuileries and Pont-Royal. At the end of the garden next the river are two female sphinxes in marble from Sebastopol.

The Jardin des Tuileries is opened to the public at daybreak

and closed in winter at 6, and in summer about 10 or 11 o'clock. The closing of the gates is announced by the beating of a drum. The chief entrance is in the Rue des Tuileries, but there are also gates on each side, and at the end, in the Place de la Concorde.

The garden of the Tuileries is one of the favourite promenades in Paris, and is the paradise of nurse-maids and children, elderly persons, and invalids. On the W. the flower-garden is bounded by a shady grove of lofty trees, and on the N. and S. sides it is enclosed by terraces, called the *Terrasse des Feuillants* and the *Terrasse du Bord de l'Eau*. The first derives its name from a Monastery of the Feuillant Order (reformed Cistercians), founded here in 1587 (nine years after the establishment of the order at Feuillant near Toulouse), and still existing at the time of the Revolution. The club of the moderate party, founded in July, 1791, by Lameth, Lafayette, and their partizans, in opposition to the more violent Jacobins, used to meet in the monastery, whence they became known as '*Les Feuillants*' (Manège, see p. 79). The *Allée des Orangers*, which skirts the terrace, is adorned in fine weather with two rows of orange-trees in tubs, some of which are said to be 400 years old.

Entering the garden from the Rue des Tuileries by the broad central walk, we obtain a fine view of the whole garden, with the Obelisk in the Place de la Concorde and the Arc de l'Etoile in the background. On the right and left are grass-plots with two circular basins of water, embellished with marble statues and vases. On the right: Omphale, by *Eude*; Æneas carrying his father Anchises from the flames of Troy, by *P. Lepautre*; a Bacchante, by *Carrier-Belleuse*; behind, Venus with the dove, and the Nymph with the quiver, by *Guill. Coustou*. Then, Diana and the Nymph of Fontainebleau, by *E. Lévêque*. On the left: a Corybante, by *Cugnot*; Lucretia and Collatinus, by *Lepautre*; New Year's Day, by *Beauegault*; behind, Flora and Zephyr, by *Coyzevox*; on the lawn, Death of Lais, by *Meusnier*, and a bronze lion, by *Caïn*. Around the central basin are the following statues: on the right, Orithyia carried off by Boreas, by *Duquesnoy* and *De Marsy*; Themistocles, by *Lemaire*; Alexander the Great, by *Dieudonné*; Prometheus, by *Pradier*; Soldier tilling the ground (from Virgil), by *Lemaire*; the Oath of Spartacus, by *Barrias*; Cincinnatus, by *Foyatier*; Alexander fighting with a lion, by *Lemaire*; Fraternal Love, by *Conny*; Pericles, by *Debay*; Cybele carried off by Saturn, by *Regnaudin*. In the transverse walk to the left: Comedy, by *Roux*; Aristotle, by *Desgeorge*; the Grinder, after the Florentine antique; Phidias, by *Pradier*. In the wall to the left: Masked figure, by *Christophle*; Aurora, bronze figure by *Magnier*; Ugolino, in bronze, by *Carpeaux*; Silence, by *Legros*.

At the beginning of the Allée des Orangers: Mercury and Psyche, in bronze, by *Adr. de Vries* (d. 1593); at the end, Hercules and the Hydra, by *Bosio*.

Under the trees of the small grove, on the right and left of the broad central walk, are two marble semicircular platforms called the *Carrés d'Atalante*, constructed in 1793, in accordance with the instructions of Robespierre, for the accommodation of the council of old men who were to preside over the floral games in the month of Germinal (21st March to 19th April). On that to the right is a group of Atalanta and Hippomene by *G. Coustou*, and on that to the left, Apollo and Daphne by *Théodon*. — In summer a military band plays near this spot several times weekly from 4.45 to 5.45 p.m. Chair 10 c., arm-chair 20 c.

At the W. end of the grove is an octagonal basin, 200 yds. in circumference, with a fountain in the centre. On the E. side are marble statues of the four seasons: on the right, Summer and Winter; on the left, Spring and Autumn. On the W. side are four groups of river-gods: on the left, the Nile, by *Bourdier*, and the Rhine and Moselle, by *Van Cleve*; on the right, the Rhone and Saône, by *G. Coustou*, and the Tiber by *Van Cleve*. The Nile is from an antique in the Vatican, the Tiber from one in the Louvre (p. 110). The building at the W. end of the N. terrace is a *Tennis Court*, and the corresponding one at the end of the S. terrace an *Orangery*.

The pillars at the entrance to the garden from the Place de la Concorde are crowned with two handsome groups of Mercury and Fame on winged steeds, by *Coyzevox*.

4. From the Place de la Concorde to the Bois de Boulogne.

I. FROM THE PLACE DE LA CONCORDE TO THE PLACE DE L'ÉTOILE.

Place de la Concorde, see p. 75. On the E. side of this Place begin the ***Champs-Élysées** (Pl. R, 15; II), under which name is now included not only the small park adjoining the Place, about 750 yds. long by 400 yds. wide (the Champs-Élysées proper), but also the whole of the avenue, extending from the Place de la Concorde to the Arc de l'Étoile, $1\frac{1}{3}$ M. in length, by which these grounds are traversed. The grounds were originally laid out and planted with elms and lime-trees at the end of the 17th century. To the S., extending along the Quai de la Conférence, is another fine avenue called the *Cours-la-Reine*, formed by Marie de Médicis in 1610. — The Avenue des Champs-Élysées is traversed by the omnibuses of line C (Hôtel de Ville to the Porte Maillot).

This magnificent avenue, which is flanked with handsome buildings, is one of the most fashionable promenades in Paris, especially between 3 and 6 o'clock, when numerous carriages, riders, and pedestrians are on their way to and from the Bois de Boulogne. The end next the town abounds with the attractions of *cafés-chantants*

(p. 37), jugglers, marionettes (or *Théâtres de Guignol*), shows, cake-stalls, restaurants, etc. These various entertainments are most popular towards evening, by gas-light, and are in great request till nearly midnight. The traveller will have an opportunity here of witnessing one of the characteristic phases of Parisian life.

At the entrance to the Champs-Élysées are placed two figures of *Horse-tamers*, by *Coustou*. They were removed in 1794 from the palace at Marly to their present position, where they form a suitable counterpart to the winged steeds at the exit of the Jardin des Tuileries (p. 160). The small and tasteful drinking-fountains, which we notice in the Champs-Élysées, and many others of the same kind throughout the city, were erected by the well-known philanthropist *Sir Richard Wallace*. A little farther on, to the left, are the *Café-concert de l'Horloge* and the *Restaurant Ledoyen*, and to the right, the *Cafés-concerts des Ambassadeurs* and de l'*Alcazar*, the *Théâtre des Folies-Marigny* (p. 35), etc.

Palais de l'Élysée. This edifice (Pl. R, 15; II), the garden of which adjoins the Champs-Élysées, was erected in 1718 by Comte d'Evreux. During the reign of Louis XV. this mansion was the residence of Madame de Pompadour, from whose heirs it was purchased by the king to form a residence for the foreign ambassadors. Under Louis XVI. the palace acquired the name of *Elysée Bourbon* from its prolonged occupation by the Duchesse de Bourbon. During the Revolution the palace was offered for sale, but, no purchaser offering, it was converted into a government printing-office. At the time of the Directory the rooms were let to keepers of public ball-rooms and gaming-tables. The palace was afterwards occupied in turn by Murat, Napoleon I., Louis Bonaparte, king of Holland, and his queen Hortense, Emperor Alexander I., of Russia, and the Duc de Berry. The building was left uninhabited after the Revolution of 1830, until Napoleon III. took possession of it as President of the French Republic, enlarging and improving it considerably. It is now the residence of the President of the Republic, and is not shown to visitors.

Palais de l'Industrie. On the S. side, the Champs-Élysées have been compelled to yield a considerable space to this large building, erected by a company in 1855 for the first Great Exhibition at Paris, and now the property of government. The building is rectangular in form, 270 yds. in length, 118 yds. in width, and 114 ft. in height. The handsomest part is the pavilion in front, towards the avenue, occupying nearly one-third of the whole length. An arcade 48 ft. in width and 98 ft. in height here forms the principal entrance, which is flanked with Corinthian columns and surmounted by an attic with a bas-relief representing Industry and the Arts bringing their products to the exhibition. On the summit is a fine colossal group by *Regnault*, representing France awarding laurel-wreaths to Art and Manufacture. The frieze which separates the ground-floor from the one above it bears numerous names and medallion-portraits of persons who have acquired distinction in the pursuit of art, science, commerce, or agriculture. In the centre is a large glass-covered hall, 210 yds. in length and 51 ft. in height.

The Palais de l'Industrie is now used for different exhibitions, the chief of which is the annual exhibition of modern paintings and

sculptures, so well known under the name of the *Salon*, lasting from 1st May to 18th June. It is open daily from 8 a.m. (Mon. from 12 o'clock) to 6 p.m. Admission in the forenoon 2 fr., in the afternoon or evening 1 fr.; on Sun. after 10 a.m. and on Tues. 12-6, free. The entrance is by the large door facing the avenue, and the exit is at the end looking towards the Place de la Concorde. The pictures are exhibited on the first floor, and the sculptures on the rez-de-chaussée. The name 'Salon' is derived from the former exhibition-room in the Louvre. The pictures are inscribed with the names of the artists. Catalogue 1 fr. Buffet on the ground-floor.

The first floor of the S.E. wing of the Palais is now occupied by the *MUSÉE DES ARTS DÉCORATIFS*, founded in 1877 on the model of South Kensington Museum and opened to the public in 1880. It contains a large number of interesting objects, many of which are lent to the museum by their owners. The museum is open daily from 10 to 4, 5, or 6; adm. 1 fr., Sun. and holidays 50 c. The entrance is on the side next the Place de la Concorde, 'Porte 7'.

In the *VESTIBULE* at the top of the staircase: Oriental carpets; books adorned with miniatures; ornaments and trinkets.

Room A. To the right of the entrance: Room in the style of the 18th cent.; bronze vase by *Christophe*; mantel-piece by *Legram* (1878); fine cabinet of the beginning of the 17th cent.; mosaics, terracottas, vases; valuable book-covers with modern enamels; *Pietà*, of the school of the *Robbias*; antique terracottas, including interesting painted figures from Tanagra.

Room B. Sèvres porcelain; antique heads in bronze, over life-size; silver ecclesiastical vessels and bronze figures of the Renaissance; Japanese articles.

Room C. Modern designs for the decoration of theatres, public buildings, etc.

Room D. Cartoons for the mural paintings in the Museum of Amiens, by *Puvis de Chavannes*. — We now retrace our steps and turn to the right into —

Room E. In the centre are a fine collection of fans, including several valuable specimens of the 'rococo' period, and a series of water-colour drawings of the costumes of the 16th century. The wall-cases contain handsome materials for dress, arranged in chronological order (catalogue): to the right. Case D, Damask of the 16th cent.; Case C, Damask and gold-cloth from Genoa, Oriental fabrics of a similar kind (beginning of the 16th cent.), Venetian damask and velvet of the 15th cent.; Case A, The oldest fabrics, some said to date from the 4th century. The other cases contain materials for ecclesiastical vestments, the oldest of which are in Case G (Nos. 2, 3 from the Carolingian period).

Room F. Porcelain from Limoges, and imitations of antique porcelain.

Room G. Decorative paintings, sketches.

Room H. Etruscan, Roman, Greek, and Egyptian bronzes; among the last, *Statuette of Queen Berenice as Venus of Cyprus.

The Palais de l'Industrie also contains an *Exhibition of Colonial Products*, open daily, except Mon. and Frid., from 12 to 5, gratis (entrance by door No. 8, in the middle of the S. side). — The *Pavillon de la Ville de Paris*, an iron and brick structure from the Exhibition of 1878, is to be re-erected between the Palais and the Cours-la-Reine.

At the back of the Palais de l'Industrie, in a garden near the Seine, are given the '*Concerts des Champs-Élysées*' (see p. 37).

***Panorama.** To the N.W. of the Palais de l'Industrie rises a circular building (Pl. R, 15: *II*) containing a panorama which is worthy of a visit. The hall, 44 yds. in diameter, is surrounded by a painting of vast dimensions representing Paris during the siege of 1870-71, as seen from Fort d'Issy, by *Philippoteaux*. Admission from 10 a.m. till dusk; Sun. 1 fr., on other days 2 fr. — On the other side of the avenue is the *Cirque d'Été* (p. 36).

The park or *Carré des Champs-Élysées* only extends as far as the *Rond-Point des Champs-Élysées* (Pl. R, 15; *II*), a circular space adorned with beds of flowers and six fountains, situated about half way between the Place de la Concorde and the Arc de l'Etoile.

Two avenues descend hence to the Seine: the *Avenue d'Antin*, leading to the Pont des Invalides (p. 277), and the *Avenue Montaigne*, leading towards the Pont de l'Alma (p. 277), near the *Hippodrome* (p. 36).

At the corner of the Cours la Reine and the Rue Bayard is the house known as the **MAISON DU FRANÇOIS I.*, a very pleasing example of the domestic architecture of the Renaissance. Francis I. caused this building to be erected at Moret, near Fontainebleau, in 1527, for the reception of Diane de Poitiers, or according to others for his sister Margaret of Navarre, and in 1826 it was transferred in fragments to Paris and re-erected on its present site. The façade, the style of which is quite unique and very unlike that of contemporary buildings, finds its closest parallel in the palaces of Venice. On the ground-floor are three large arched windows, to which the three square-headed windows of the upper floor correspond. The ornamentation on the pilasters between the windows and at the corners is singularly rich and elegant. The two stories are separated by a handsome frieze representing genii plucking grapes and waving the thyrsus, while at intervals are placed medallion-portraits (including that of Margaret of Navarre, between the arms of France and Navarre), many of which have been restored. The back is also worthy of inspection, but the sides have been modernised.

About the middle of the Avenue de Montaigne on the left, No. 18, is the *Maison Pompéienne* (Pl. R, 12; *I*), erected by the architect M. Normand for Prince Napoleon, in the style of the 'Villa of Diomedes' at Pompeii. The interior deserves inspection, but can hardly be called a specimen of ancient Roman domestic architecture, as the plan of villas differed considerably from that of ordinary dwelling-houses. Visitors admitted; fee 1 fr. — Opposite to this mansion is the *Hôtel du Prince Soltikoff*, erected in the mediæval style. Nearer the Avenue des Champs-Élysées, at Avenue Montaigne 55, 57, is the much frequented *Gymnase Triat*; and still nearer, at No. 87, is the *Jardin Mabille* (p. 38).

To the N. of the Rond-Point the Avenue d'Antin (see above) is prolonged to the church of *St. Philippe du Roule* (Pl. R, 15; *II*), in the Rue du Faubourg St. Honoré, an edifice in a Greek style, by *Chalgrin* (1769-84). The cupola is adorned with a Descent from the Cross, by Chassériau.

The Avenue des Champs-Élysées ends at the PLACE DE L'ETOILE, so named from the star formed by the twelve different boulevards or avenues which radiate from it (see p. 164). This Place occupies a slight eminence, on the summit of which rises the —

***Arc de Triomphe de l'Etoile**, the largest triumphal arch in existence, and visible from almost every part of the environs of Paris. Begun by Napoleon I. in 1806, it was completed by Louis Philippe in 1836, from designs by *Chalgrin* (d. 1811). It consists of a vast arch, 67 ft. in height and 46 ft. in width, intersected by a lower transversal arch. The whole structure is 160 ft. in height, 146 ft. in width, and 72 ft. in depth. The 'ensemble' is somewhat heavy and cumbrous, and the masses of masonry at the sides are insufficiently relieved by the colossal groups of sculptures that form their sole ornamentation (figures 15 ft. high).

The following groups adorn the E. façade: on the right, Departure of the troops to the frontier in 1792, by *Rude*, the finest of the four groups; above it, the Obsequies of General Marceau, by *Lemaire*. On the left, Triumph of Napoleon after the Austrian campaign, and the Peace of Vienna (1810), by *Cortot* (d. 1843); above it, the Pasha Mustapha taken prisoner by Murat at the battle of Aboukir (1799), by *Seurre the Elder*. — The bas-reliefs on the frieze surrounding the monument represent the departure and the return of the French armies, by *Brun*, *Jacquot*, *Seurre*, and *Rude*.

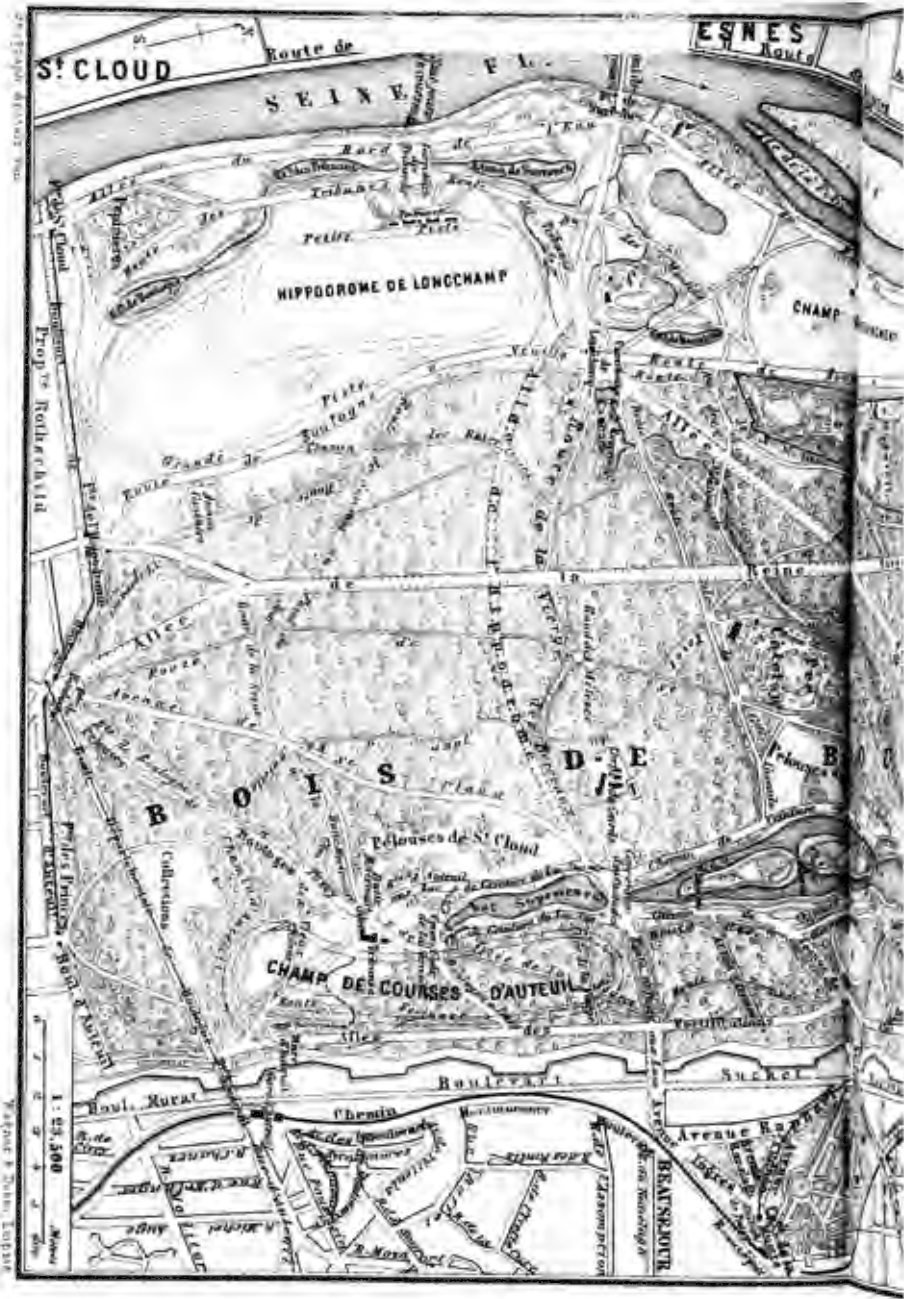
On the W. façade: on the right, Resistance of the French to the invading armies in 1814, by *Etex*; above it, Passage of the bridge of Arcole (1796, death of Muiron, Bonaparte's adjutant), by *Feuchères*. On the left, the Blessings of Peace (1815), by *Etex*; above it, the Passage of the Pont d'Arcole (1796), by *Feuchères*, and the Taking of Alexandria (1798; Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chapontière*.

The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805), in which the myth of the Russian regiments sunk amidst the ice is not wanting. On the S. side is the Battle of Jemappes (1792), by *Marochetti*.

The figures of Victory on each side of the upper part of the arch are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories, while the names of 142 other battles appear on the vaulting of the principal arch. On the vaulting of the transversal arch are recorded the names of officers of the Republic and of the Empire, the names of generals who fell in battle being underlined (656 in all). The figures of Victory in relief under these names relate to successes gained in the east, north, and south.

The *Platform*, to which a spiral staircase of 261 steps ascends, commands a noble prospect (adm. 25 c.). The monument still requires some crowning sculpture on the summit to give it an appropriate finish, but no steps have yet been taken to supply the defect. The damage which the arch sustained during the sieges of 1870-71 has been repaired.

The following are the twelve avenues, named in consecutive order, which radiate from the Place de l'Etoile: the *Avenue des Champs-Élysées*, above described; then, to the left, *Avenue de Friedland*, a prolongation of the Boulevard Haussmann (p. 68); the *Avenue Hoche*, formerly called the Avenue de la Reine Hortense, leading to the Park Monceau (990 yds.; see p. 200); the *Avenue de Wagram*; the *Avenues de Macmahon* and *d'Essling*, unfinished; the *Avenue de la Grande Armée* (see below), opposite the Avenue





des Champs-Élysées; the *Avenue du Bois de Boulogne* (see below); the *Avenue d'Eylau*, which also leads to the Bois de Boulogne, passing the Place d'Eylau with the *Artesian Well of Passy*; the *Avenue Kléber*, formerly Avenue du Roi du Rome, leading straight to the Trocadéro and passing the large and handsome *Hôtel Basi-lewski* (No. 19), now occupied by Queen Isabella of Spain; the *Avenue d'Jéna*, which ends at the Parc du Trocadéro; and, lastly, the *Avenue Marceau*, formerly Avenue Joséphine.

II. FROM THE PLACE DE L'ETOILE TO THE BOIS DE BOULOGNE.

Jardin d'Acclimatation. Neuilly.

The *Avenue de la Grande Armée*, prolonging the Avenue des Champs-Élysées beyond the Arc de l'Etoile (see above), leads to the *Port Maillot* (p. 170), near the Jardin d'Acclimatation, the nearest, though not the most frequented entrance to the Bois de Boulogne.

The *Avenue du Bois de Boulogne* (Pl. B, R, 9, 6), leading from the Arc de l'Etoile to the S.W., is the usual route followed by the fashionable crowds in carriages, on horseback, or on foot proceeding from the Champs-Élysées to the Bois de Boulogne. The avenue is about 140 yds. in breadth and is $\frac{3}{4}$ M. long to the *Porte Dauphine*. It consists of a carriage-way in the centre, flanked on one side by a riding-path and on the other by an alley for pedestrians. At the sides are pleasure-grounds partly planted with trees, and traversed by additional footpaths. In the distance Fort Mont-Valérien (p. 281) is seen rising above the Bois.

To the left, outside the gate, is the station of the *Avenue du Bois de Boulogne*, on the Chemin de Fer de Ceinture. The visitor to the Bois may also proceed by this line to the station at the *Porte Maillot* (p. 170), at *Passy* (p. 167), at the *Avenue du Trocadéro*, or at *Auteuil* (p. 167). Those who wish to see the Bois with the least possible expenditure of time should engage a cab by the hour (see p. 21). The principal points may thus be visited in 2-3 hrs. On days when races or reviews are held, and even on fine Sundays, it is impossible to secure a place in the omnibuses and tramway-cars bound for the Bois without much waiting.

The **Bois de Boulogne* is a beautiful park covering an area of 2250 acres, bounded by the fortifications of Paris on the E. (see p. 166), the Seine on the W., Boulogne (p. 305) and the Boulevard d'Auteuil on the S., and Neuilly (p. 170) on the N. It is a fragment of the extensive old *Forêt de Rouvray* (from Lat. *'roveretum'*, the *chêne rouvre*, i. e. holm-oak), which also comprised the Park of St. Ouen (p. 200). This forest was long in evil odour, being the resort of duellists, persons suicidally disposed, and robbers. When the Prussians, Russians, and English were encamped here in 1814 and 1815, a great part of the wood disappeared. Down to 1848 it belonged to the crown-domains and received little attention. In 1852 it was presented to the municipality, on condition that a sum of two million francs should be expended on it within four years, and that it should be maintained in future at the municipal expense. The authorities accordingly converted it into a park, and

has become a favourite promenade of the Parisians. A considerable part of the wood was cut down or injured by the bombardments during the two sieges of 1870-71, and in the summer of the latter year the once smiling Bois presented a deplorably battered appearance. The most necessary repairs, however, were speedily executed, and new trees planted, so that almost all traces of these disasters are now obliterated. The annexed plan will enable the visitor to find his way without difficulty. The Bois de Boulogne is most frequented in the afternoon between 3 and 5 o'clock, the favourite routes being those leading from the Avenue du Bois de Boulogne to the lakes, where the handsomest carriages and most elegant toilettes are to be seen.

The Bois de Boulogne is considered part of Paris, but as already indicated it lies outside the *Enceinte* or lines of fortifications. The ramparts here, however, are almost completely disguised, particularly at the *Porte Dauphine*.

The **Fortifications** of Paris were constructed in consequence of a decree of 1840, and were completed within three years at an expense of 140 million francs (5,600,000*l.*). The *Enceinte*, with its 94 bastions, is 21 M. in length. The ramparts, 32 ft. in height, with a parapet 19 ft. in width, are environed by a moat 48 ft. in width, and a glacis. The approaches to the city are also commanded by sixteen *Forts Détachés*, at different distances from the city, up to a maximum of 2 M. On the N. side, near St. Denis, are the *Forts de la Briche*, *Double Couronne du Nord*, and *de l'Est*; on the E., *Fort d'Aubervilliers*, near Le Bourget, *Forts de Romainville*, *de Noisy*, *de Rosny*, *de Nogent*, and *de Vincennes*, and the redoubts *de la Faisanderie* and *de Gravelle*; on the left bank of the Marne lies *Fort de Charenton*; to the S., on the left bank of the Seine, *Forts d'Ivry*, *de Bicêtre*, *de Montrouge*, *de Vanves*, and *d'Issy*; on the W., the *Forteresse du Mont Valérien*. Most of these were entirely destroyed in 1870-71, but have since been rebuilt. A second line of forts at a greater distance from the ramparts, has also been constructed on the heights commanding the valley of the Seine. On the right bank of the Seine: the *Forts de Cormeilles*, *de Domon*, *de Montlignon*, *de Montmorency*, *d'Ecouen*, *de Stains*, *de Vaujours*, *de Villiers*, and *de Villeneuve St. Georges*; on the left bank, the *Forts de la Butte-Chaumont*, *de Palaiseau*, *de Châtillon*, *de Villeras*, *de Haut-Ruc*, *de Saint-Cyr*, *de Marly*, *de Sainte Jamme*, and *d'Aigremont*.

The broad *Route de Suresnes* or *du Lac*, which diverges to the left at the *Porte Dauphine* (p. 165), leads in about 10 min. to the *Carrefour du Bout du Lac*, one of the finest points in the Bois, at the lower end of two artificial lakes, the *Lac Inférieur* ($\frac{2}{3}$ M. in length and 100 yds. in width), and the *Lac Supérieur* ($\frac{1}{4}$ M. in length and 60 yds. in width), which are fed by the Canal de l'Ourcq (p. 195) and the Artesian Well of Passy. Two brooks issue from the Lac Inférieur, one of which flows to the Pavillon d'Armenonville (p. 170), the other, or 'Rivière de Longchamp', to the cascade (p. 167). We walk round the lakes, beginning at the E. side.

In the Lac Inférieur are two islands (ferry there and back 10 c.; boat on the lake 2-3 fr. per half-hour), on one of which is a café-restaurant in the form of a Swiss *Chalet*. As cafés are one of the chief characteristics of every Parisian resort, the wayfarer will find other

places of refreshment in various parts of the park, especially at the Carrefour du Bout du Lac and near the Grande Cascade (see below).

Between the two lakes is the *Carrefour des Cascades*, and at the S. end of the Lac Supérieur is the *Butte-Mortemart*, whence there is a fine view of St. Cloud and Meudon. As the fine old trees on this side of the park were cut down in 1870, the vacant space has been converted into the *Champ de Course d'Auteuil*, an extensive race-course. Races and steeple-chases take place here in spring and autumn, the most important being those of Whit-Monday.

From the Carrefour des Cascades the *Route de Passy* leads E. to ($\frac{1}{4}$ M.) *Passy*, one of the communes annexed to Paris in 1860, and now forming along with Auteuil (see below) the 16th arrondissement. Its lofty and healthy situation has long made it a favourite place of residence, but it contains little to interest the stranger. — Between the fortifications and the Chemin de Fer de Ceinture is the *Ranelagh*, a triangular grass-plot occupying the site of the public establishment of that name, which, like its London namesake, was famous at the end of last century for its banquets, masquerades, and fêtes. It is adorned with a statue of Cain, by Caillé. Adjacent are the station of the Chemin de Fer de Ceinture and the office of the Rue Tronchet and La Muette tramways. — The beautiful *Parc de la Muette*, a little to the N., is now private property. In the 18th cent. a royal château stood here, of which only a single pavilion now remains. — Beyond La Muette, at No. 45 Avenue du Trocadéro, are the *Serres de Ville* (public hothouses), not usually shown to visitors without a permission from the prefecture (office of public works), but open from 1 to 6 for a fortnight in April, when the magnificent azaleas are in bloom. *Artesian Well*, see p. 165. — Auteuil, another suburb, to the S. of Passy, with numerous villas, also offers little to detain the traveller. The remains of the villas of Boileau and Molière are insignificant. The fine *Viaduct*, mentioned at p. 23 of the Appendix, begins at the railway-station here. A tramway-line to Boulogne and the omnibus-lines A and AII, leading to the Madeleine and St. Sulpice, also start here. In the Rue d'Auteuil rises the church of *Notre-Dame d'Auteuil*, lately rebuilt in a Romanesque style, and in front of it is a monument to *Chancellor d'Aguesseau* (d. 1749). To the right is the *Maison Chardon-Lagache*, and behind is the handsome *Institution Ste. Perine*, two religious houses.

On arriving at the upper extremity of the Lac Supérieur we turn to the right and walk along the margin of the lake to the *Carrefour des Cascades*, lying between the two pieces of water. Hence we follow the *Avenue de l'Hippodrome* to the left or, if on foot, the walk at the side (see Plan), both of which cross the wide *Allée de la Reine Marguerite* and lead in 20 min. to the **Grande Cascade*, an artificial waterfall, 45 ft. high, issuing from a grotto. Before reaching the waterfall, we may ascend a height on the right, which affords a fine view of the valley of the Seine; to the left on the opposite bank lies St. Cloud with its modern church; nearer is the Hippodrome de Longchamp (see below); opposite us are the remains of the ancient *Abbey of Longchamp*, and the village of *Surresnes*, and beyond them *Mont Valérien* (p. 281). A path cut in the rock descends the hill and passes behind the fall, through the spray of which Mont Valérien is again visible. To the left of the point where we regain the avenue is the *Restaurant de la Cascade*.

The *Hippodrome de Longchamp* is the principal race-course in the neighbourhood of Paris (see p. 38). The races (*courses* or *réunions*) at

Longchamp take place in spring, summer, and autumn, the days being advertised by the newspapers and handbills. The races attract vast crowds and are worth seeing. The *Grand Prix*, of 100,000 fr., is competed for at the beginning of June, and may be styled the 'French Derby'. It may also be said to inaugurate the summer season, as immediately after it the fashionable world of Paris prepares for its annual migration to the country or the sea-side. Charges for admission to the hippodrome: pavilion 5 fr.; weighing-place 20 fr.; for a carriage with one horse 15, with two horses 20 fr.; each rider 5 fr.; pedestrian 1 fr. — Reviews take place here occasionally.

Among the other attractions of the Bois are the regattas on the lakes in summer, and the skating in winter, the latter sometimes taking place by torchlight.

The *Grande Allée de Longchamp* leads straight from the Hippodrome, passing the Cascade on the right, to the (2 M.) Porte Maillot (p. 170). (The side-walks are, however, pleasanter for the pedestrian.) To the right, a little way on, is the *Pré Catelan*, an enclosed space where fêtes used to be given in summer, but now a 'dépendance' of the Jardin d'Acclimatation, containing a dairy and a café. The name is derived from the so-called *Croix Catelan*, in the Route Suresnes, a little to the E., a small pyramid on the site of a cross once erected here to the troubadour Catelan, who was assassinated in this wood in the reign of Philippe le Bel. Farther on, to the left, is the *Cercle des Patineurs*, a pond with grounds belonging to the Skating Club. Near the end of the Allée a path to the Jardin d'Acclimatation diverges to the left. The Route de Neuilly, at the opposite end from the race-course, passes between the Champ d'Entraînement and the park of the little château of *Bagatelle*, the property of Sir Richard Wallace. — The part of Neuilly adjoining this side of the Bois de Boulogne is known as *Madrid*, a name derived from a château which once stood in this neighbourhood, built by Francis I. after the Battle of Pavia, and thus named as a reminiscence of his captivity in Spain. The château, which was destroyed after the Revolution, was remarkable for the external decorations of the walls, consisting of terracottas by Girolamo della Robbia, and works in enamel; the former no longer exist, but the latter are still to be seen in the Musée de Cluny (p. 299). At the Porte de Madrid is a *Restaurant. To the left lie the *Mare de St. James* and, a little farther on, the Jardin d'Acclimatation. The principal entrance of the latter is on the E. side, near the Porte des Sablons, but there is another at the opposite end, near the Porte de Neuilly.

***Jardin d'Acclimatation.** This garden is an enclosed part of the Bois de Boulogne adjoining the Boulevard de Maillot, situated to the S. of the Avenue de Neuilly, and between the Porte des Sablons and the Porte de Madrid, and affords one of the most attractive promenades in the environs of Paris. It was founded by a company 'in order to introduce into France and acclimatise foreign plants and animals suitable for domestic or ornamental

purposes', and covers an area of 50 acres. It suffered severely during the second siege of Paris in May, 1871.

The garden is reached by the same routes as the Bois de Boulogne (p. 165). If a cab is engaged it may be dismissed at the Porte Maillot, before the line of the fortifications is crossed; otherwise, the fare to the Jardin is higher, and 1 fr. additional must be paid as 'indemnité de retour' (see p. 22). The Porte Maillot is not far from the Jardin. On concert-days (see below) special omnibuses run to the garden from No. 8, Boulevard des Italiens (1 fr.).

The Jardin d'Acclimatation is open the whole day. Admission 1 fr. (greenhouses included); on Sundays and holidays $1\frac{1}{2}$ fr.; carriage 3 fr., in addition to the charge for each person in it; no charge for coachman. Children under seven enter free. Concert in the garden in summer on Sundays and Thursdays at 3 p.m., for which no additional charge is made. Entrances, see above.

On entering, we find ourselves in a handsome walk, 11 yds. wide, which runs round the whole garden. On the right are the *Offices* (Pl. 1) of the company, to which purchasers address their orders. On the left is the large hothouse (Pl. 5), which we shall again have occasion to mention. The *Magnanerie*, or silkworm-nursery, near the offices, contains silkworms from all parts of the world, around which are the various plants on which they feed. Near this is the establishment for the *Engraissement Mécanique*, or artificial fattening of poultry by an ingenious system invented by M. Martin, where 400 fowls can be fed in an hour and their weight doubled in 18 days (open from 2 to 5 o'clock; admission 50 or 25 c.). Next come the *Hangars*, or sheds where all kinds of articles connected with gardening are exhibited; then the *Singerie*, or monkey-house; the enclosures for various long-legged birds; the *Faisanderies*, in front of which rises a statue in white marble of the naturalist *Daubenton* (d. 1800) by Jodin; the *Poulerie* (Pl. 2), a semicircular building; and the *Kangaroo Chalet*, near which diverges the walk leading to the entrance on the side next the Porte de Neuilly.

A little farther are the *Ecuries* (Pl. 3), or stables, and enclosures connected with them, containing quadrupeds trained for the purposes of the garden or the amusement of visitors. A great source of delight to children here is a ride on the back of an elephant or dromedary, or a drive in a carriage drawn by ostriches, zebras, etc. (Charges fixed by tariff: dromedary 50 c., elephant 25 c., ostrich-carriage 50 c., small carriage 25 c., pony 50 c.) There is also a small tramway-line, on which 10 c. is charged for the half-circuit. Beyond the principal stable the walk forms a bend and passes the chalet of the *Alpacas* and *Lamas*, the rock of the *Porcupines*, and the enclosure of the *Reindeers*. Behind this last is the *Rocher Artificiel* for chamois, mountain-goats, and other climbing animals.

Farther on, to the left of the circular alley, is the basin of the *Ottaries* or sea-lions (Pl. 4), which are fed at 2 and 5 p.m. To the right, in one of the adjacent walks, is the *Chalet des Antilopes*

(Pl. 5). To the right of the circular walk are the *Buffet* and the *Laiterie*, or dairy, where about 600 cups of fresh milk are sold daily (40 c.). The *Aquarium* (Pl. 6), consisting of ten glass reservoirs of sea-water and four of fresh, affords the visitor an admirable opportunity of observing the habits of the finny tribe and many curious subaqueous animals. On the other side of the same walk are the *Kiosque des Concerts*, where the band plays, the *Reading Room*, and the *Chalet des Cerfs* (Pl. 7). On the same side is the *Chenil*, containing thorough-bred dogs, whose pedigree is carefully recorded. Beyond this is the *Aviary*, and lastly, by the chief entrance, the beautiful **Hot-house* (Pl. 9; *Grande Serre*), or winter-garden, containing a very fine collection of rare plants, and admirably arranged (shut in summer at 6 p.m.).

The brook issuing from the artificial lakes in the Bois de Boulogne flows through the Jardin d'Acclimatation, and in the centre forms a pond containing all kinds of aquatic birds and a basin for the seals. On the bank of this brook is the *Pigeonnier* (Pl. 10), for rearing carrier-pigeons.

Near the principal entrance at the Porte d'Acclimatation are two cafés, the *Pavillon d'Armenonville* and the *Café Gillet*.

Neuilly, which lies to the N. of the Bois de Boulogne, and is traversed by the wide Avenue of the same name, forming a prolongation of the Avenues des Champs-Élysées and de la Grande Armée, is now a suburb with 21,000 inhabitants. The château of Neuilly, once the favourite residence of Louis Philippe, was totally destroyed by the insurgents on 25th Feb., 1848, and the park was afterwards parcelled out into building sites, on which numerous tasteful villas have been erected. A handsome bridge crosses the Seine at the end of the Avenue de Neuilly, leading to the suburbs of Courbevoie (to the right; p. 281) and Puteaux (to the left; p. 281). — Tramways from Paris to Neuilly, see Appendix.

In Neuilly, near the line of fortifications, on the right side of the Route de la Révolte, is the CHAPEL OF ST. FERDINAND (Pl. B, 9), a cruciform mausoleum in the Byzantine style, erected on the spot where Ferdinand, Duke of Orleans, the eldest son of Louis XIV., breathed his last on 13th July, 1842, in consequence of a fall from his carriage. Admission daily; visitors ring at No. 13, nearly opposite the chapel (fee).

Over the high-altar is a Descent from the Cross in marble by *Triqueti*. To the left is the Monument of the Duke, also by *Triqueti*, from a design by *Ary Scheffer*, with a fine praying angel by the prince's sister Marie d'Orléans (d. 1839). The windows are filled with stained glass designed by *Ingres* (p. 146). The sacristy contains a picture by *Jacquand* representing the death of the prince.

We now re-enter Paris by the *Porte Maillot*, so named from the 'jeu de mail', which was once played here. The gate and adjacent ramparts are now pleasantly disguised with trees and shrubberies.

5. From the Palais-Royal to Père-Lachaise.

I. FROM THE PALAIS-ROYAL TO THE HALLES CENTRALES. ST. EUSTACHE.

With this walk a visit to the Conservatoire des Arts et Métiers is conveniently combined (adm. on Sun., Tues., and Thurs.).

The *Rue des Petits-Champs* (Pl. R, 18, 21; II), passing at the back of the Palais-Royal, leads eastwards past the Bibliothèque Nationale (p. 186), the Rue Vivienne, which leads to the Bourse and the Boul. Montmartre, and the handsome *Passage Vivienne*, all on the left, and terminates at the *Rue de la Banque*. The latter street contains three handsome modern edifices: the *Mairie du IIIe Arrondissement* (Bourse) and *Caserne de la Banque* on the right, and the *Hôtel du Timbre* on the left.

In the Rue de la Vrillière, leading to the right, is the *Banque de France*, enclosed by four different streets. It was formerly a private mansion, and contains a handsome apartment called the *Galerie Dorée* (no admission).

The *Bank of France*, which has the sole right of issuing notes, transacts all ordinary banking business on a very extensive scale. The cellars contain bullion, diamonds and other valuables, and the Crown jewels, worth in all several millions of francs. These repositories are constructed in a very massive style and are guarded with most elaborate precaution.

A narrow side-street leads from the Bank to the small circular **Place des Victoires** (Pl. R, 21; III), about 85 yds. in diameter, designed by J. H. Mansart, and constructed in 1685. It was originally called the 'Place Louis XIV.', and was embellished in 1686 with a gilded statue of that monarch, erected by the Duc de la Feuillade, the proprietor of the ground, with the inscription, '*viro immortalis*'. The monument was destroyed in 1792, and replaced by a pyramid inscribed with a list of victories gained by the republican army, from which the Place derives its present name. The pyramid was in its turn displaced in 1806 by a statue of *General Desaix* (d. 1800), which in 1814 was melted down along with others to furnish materials for the statue of Henri IV. on the Pont-Neuf (p. 216). The present clumsy monument, an *Equestrian Statue of Louis XIV.*, in bronze, which is too large for the Place, was erected in 1822 by *Bosio*. The figure of the horse, in a rearing attitude, rests on the hind-legs and tail, and the rider is garbed as a Roman general. The reliefs on the pedestal represent the king's passage of the Rhine, and the distribution of military honours.

A few paces to the N.W. of this Place is the church of **Notre-Dame-des-Victoires**, erected in 1629-1740 to commemorate the taking of Rochelle, the chief stronghold of the Huguenots, and now the seat of a monastic fraternity. The altar to the right of the choir, which is the object of special veneration, was despoiled of its chief treasures by the Communists, but has been richly re-decorated. The walls of the chapels are covered with votive inscriptions on marble. The choir contains well-executed carved woodwork and two pictures by *Van Loo* (d. 1745): an Allegory of the capture of Rochelle, and scenes from the life of St. Augustine. The first chapel on the right contains a St. Peter in bronze, a copy of a statue in St. Peter's at Rome.

Leaving the Place des Victoires, we descend the Rue Croix-des-Petits-Champs to the S. and turn to the left into the Rue Coquillière, which soon crosses the *Rue Jean-Jacques-Rousseau*. The latter street leads to the left to the *Hôtel des Postes* (Pl. R., 21; *III*), on the left side, which is now being reconstructed. This old quarter is undergoing considerable transformation, several new streets having been opened with a view to improve the accesses to the post-office. — At the end of the Rue Coquillière, on the right, opposite the church of St. Eustache (see below), rise the —

***Halles Centrales** (Pl. R., 20, 23; *III*), a vast structure, chiefly of iron, and covered with zinc, erected by the architect *Baltard* (d. 1874). These 'halls' consist of ten pavilions, between which run covered streets, 48 ft. wide, and 48 ft. in height, and they are intersected by a boulevard 105 ft. in width, descending towards the Rue de Rivoli. The six pavilions on the E. side of the boulevard occupy a space of 182 by 136 yds., and the whole market when complete will cover an area of 22 acres. The cost of purchasing the site and erecting the Halles has amounted to 60 million francs. Each pavilion contains 250 stalls, the area of each of which is 40 sq. ft., and the rent 20 c. per day. Under the Halles there are 1200 cellars for the storage of goods, each 12 ft. high, and lighted with gas.

The provisions for the daily market begin to arrive on the previous evening, and by day-break the market is fully stocked. The sales by auction to wholesale dealers last till 9 a.m., after which the retail traffic begins. About 500,000 fr. per day are realised in the wholesale market alone. The supplies, many of which come from Algeria, include meat, fish, poultry, game, oysters, vegetables, fruit, butter, and cheese.

The Halles occupy the old *Marché des Innocents*, which was once adorned with the **Fontaine des Innocents**, a tasteful Renaissance work, by *Pierre Lescot*, but frequently altered. The fountain now occupies the centre of a square to the S.E., on the other side of the Halles. It originally stood with its back to the church of the Innocents, and had three arches only. It now presents the somewhat incongruous form of a square pavilion, a fourth arch having been added. The older figures of Naiads are by *Jean Goujon*.

In order to complete the Halles Centrales, the houses which separate it on the W. side from the **Halle au Blé** (Pl. R., 20; *V*), or corn-hall, are to be swept away. The latter building, in the Rue de Viarmes, adorned with 25 arcades and covered with a dome, was erected in 1662, burned down in 1802, and rebuilt in 1811. The rotunda is 46 yds. in diameter in the interior, and 106 ft. high.

A little to the S. rises a fluted Doric *Column*, 100 ft. high and 10 ft. in diameter, erected in 1572 by order of Catherine de Médicis for the purpose, it is said, of making astrological observations.

The ***Church of St. Eustache** (Pl. R., 21, 20; *III*), situated opposite the Halles Centrales and at the end of the Rue Montmartre and Rue de Turbigo, is one of the most important, though not the most interesting buildings in Paris. It was erected in 1532-1637,

and presents a strange mixture of degenerate Gothic and Renaissance architecture. The disposition of the building is that of a Gothic church of the 15th cent., but the arches are round instead of pointed, the buttresses are in the form of composite pilasters, and the pillars consist of columns of different orders placed above one another. The ornamentation is in the Renaissance style. The chief portal is a mediocre work of the 18th century, The funeral rites of Mirabeau were solemnised in 1791 in this church, from which the body was conveyed to the Panthéon; and here was celebrated the Feast of Reason in 1793. In 1795 the church was handed over to the 'Theophilanthropists', who turned it into a temple of agriculture.

The INTERIOR (entrance by the chief portal or by a side-door near the Rue Montmartre) consists of a graceful and lofty nave and double aisles, and is 348 ft. in length, 144 ft. in width, and 108 ft. in height.

The chapels, entirely covered with painting, contain some fine Frescoes, illustrating the history of the saints to whom they are dedicated.

The first chapels on the right, beginning from the great portal, are very small. The paintings in the 4th and 5th are by *Gourtier* and *Magimel*. The latter contains a handsome statue in white marble.

In the S. transept are bas-reliefs by *Devers*, six statues of Apostles by *Debay*, and frescoes by *Signol*.

Farther on are five chapels adorned by *La Rivière*, *Vaugelet*, *Lazerges*, *Cornu* (restored frescoes), and *Pils*. The frescoes in the bay which contains a door mentioned below are by *Damery* and *Biennourry*; and those in the chapel from which the Salle des Catéchismes is entered, by *Signol*.

The *Chapelle de la Vierge*, which we next reach, was added at the beginning of the present century. Over the altar is a fine statue of the Virgin by *Pigalle* (d. 1785). The frescoes are by *Couture* (d. 1879).

The next chapel, with frescoes by *Bézar*, contains the monument of *Colbert* (d. 1683), the able minister of finance of Louis XIV., consisting of a sarcophagus of black marble, with a kneeling figure of Colbert in white marble, by *Coyzevox* (d. 1720). At one end is a statue of Abundance by *Coyzevox*, at the other end one of Religion by *Tuby* (d. 1700).

The five other chapels flanking the choir contain frescoes by *Delorme*, *Basset* (early frescoes restored), *Serruz*, *Pichon*, and *Felix Barrias* (St. Louis). — The short N. transept is also adorned with bas-reliefs, statues of Apostles, and frescoes by the same masters as those in the S. transept. Above a bénitier is a fine group of Pope Alexander I., by whom the use of holy water was introduced.

Handsome N. portal, which faces a lane leading to the Rue Montmartre.

Beyond the transept is the chapel of St. Eustache, who was a Roman general under the Emp. Titus, adorned with frescoes by *Le Hénaff*. Lastly, four chapels with paintings by *Basset* (restored frescoes), *Riesener*, *Marquis*, and *Glaize*.

The high-altar in white marble, the modern pulpit in carved wood by *Moisy* and *Pianet*, the woodwork of the 'banc d'œuvre' (stalls), and the Organ (one of the best instruments in Paris) are also worthy of note. St. Eustache is much frequented, especially on festivals, on account of the excellence of the music.

II. FROM THE HALLES CENTRALES TO THE PLACE DE LA RÉPUBLIQUE.

Conservatoire des Arts et Métiers.

The *Rue de Turbigo* (Pl. R, 21; III), a handsome new street, beginning at the *Pointe St. Eustache* at the end of the Rue Montmartre, leads to the Place de la République, nearly 1 M. from the

Halles. It soon crosses the new and unfinished *Rue aux Ours*, which will lead to the post-office (p. 172). Following the latter street for a short distance, we reach the *Tour de Jean sans Peur*, adjoining a municipal school. This tower, a fine specimen of the defensive architecture of the 15th cent., with pinnacles and pointed arches, is now quite disengaged from the houses by which it was formerly enclosed. It once belonged to the Hôtel de Bourgogne, where the Confrères de la Passion established their theatre in 1548. A spiral staircase in the interior leads to the top. (Apply at 23 Rue Tiquetonne, at the back.)

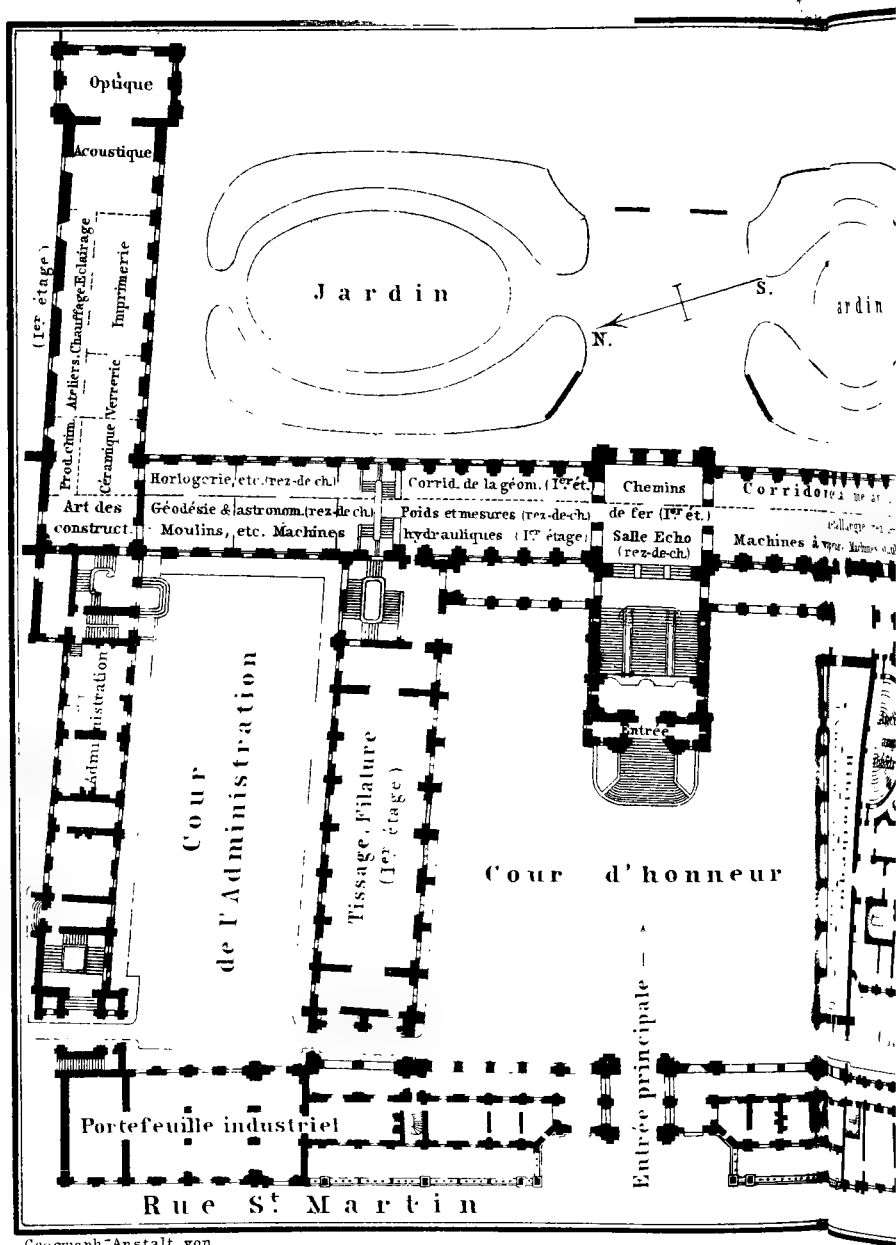
Farther on, the Rue de Turbigo crosses the Boulevard de Sébastopol, which we follow to the left. At the end of a side-street, on the right, rises St. Nicholas-des-Champs (p. 176). Farther on, also on the right side of the boulevard, is the pleasant SQUARE DES ARTS ET MÉTIERS, in front of the Conservatoire of that name. In the centre of the square rises a lofty column surmounted by a *Victory* in bronze, by *Crauk*, with a pedestal bearing the names of the Crimean victories. On each side are small basins adorned with bronze figures of Agriculture and Industry, by *Gumery*, and Commerce and the Arts, by *Ottin*. On the S. side of the square is the *Théâtre de la Gaîté* (p. 35).

The **Conservatoire des Arts et Métiers* (Pl. R, 24; III), the great industrial museum of Paris, is open daily from 10 to 4 (Sun., Tues., and Thurs. gratis; on other days, 1 fr.). The machinery is set in motion on Sundays and Thursdays only. All the articles bear inscriptions. The collections preserved here are probably the most extensive of their kind in Europe. This handsome edifice was formerly the Benedictine Abbey of *St. Martin des Champs*, but was secularised in 1789, and is now thoroughly restored and disengaged from other buildings. The portal, erected in 1848-50, bears an inscription recording that the abbey was founded in 1060, that the foundation of the Conservatoire was decreed by the Convention in 1794, and that it was transferred to this edifice in 1798.

Courses of public lectures embracing the various provinces of industrial activity, for the benefit of artisans and others, are delivered here. (For detailed information see notices at the entrance.)

The principal entrance is in the court, in the centre ('vestiaire', 10 c.). The collections are divided into 24 sections, the objects in each being arranged as appropriately as possible. The annexed plan will assist the visitor to find his way.

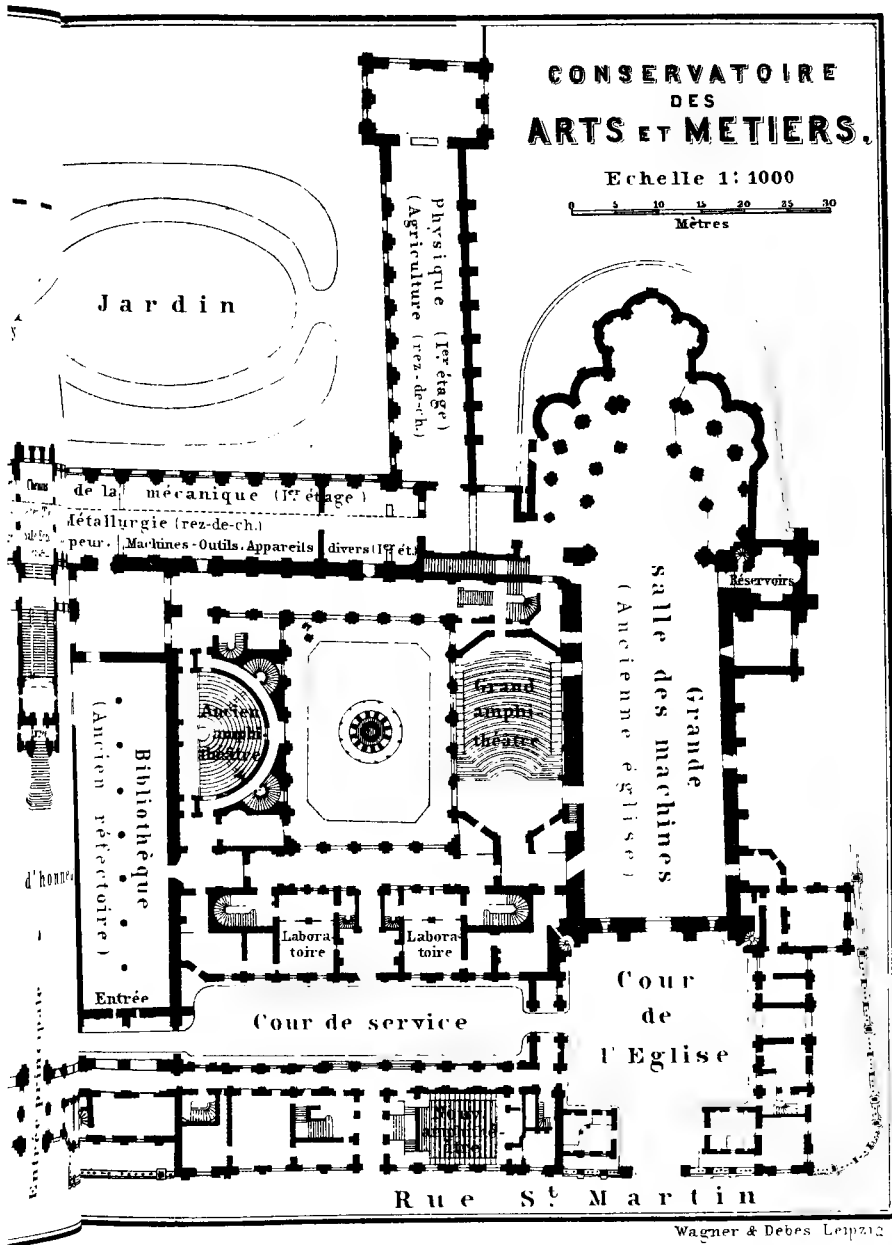
GROUND FLOOR. The *Vestibule* and *Salle I.*, the '*Salle-Echo*', which adjoins it, contain ploughs, a rolling-machine for metal sheathing, and a model of the screw-steamer 'Danube'. The acoustic properties of the *Salle-Echo* resemble those of the Whispering Gallery at St. Paul's in London: words spoken quite softly in one corner of the saloon are distinctly audible in the angle diagonally opposite.



CONSERVATOIRE DES ARTS ET METIERS.

Echelle 1:1000

0 5 10 15 20 25 30
Mètres



South Side (to the right). *Salle II.* Objects connected with the manufacture of iron; models of machines, furnaces, and workshops; specimens of ore; handsome trophy of graphite. — *Salle III.* (on the right). Wrought iron; plan of the iron-works of Creuzot. — *Salle IV.* (adjoining No. 2). Copper, lead, and zinc metallurgy; models of machines for the extraction of the ores; specimens of minerals. — *Salles V, VI.* Agriculture; models of implements and granaries; specimens of grain, fruit, etc.

Salle VII. (or S. wing, to the left, following No. 6). Valuable collection of ploughs and other implements; heads of cattle.

Salle VIII. (adjoining No. 6), formerly the *Church*. Hydraulic and other machines, which are set in motion on Sundays and Thursdays. The choir and handsome apse, recently restored, date from the 12th and 13th centuries. In the choir is a model of a statue of *Papin*, discoverer of the elasticity of steam, by A. Millet, erected at Blois in 1880. The apse contains an old steam-carriage, invented by Cugnot in 1770.

On leaving the church we pass a staircase to the left, ascending to the first floor, and visit the other rooms on the ground-floor.

North Side. — *Salle IX.* French and foreign weights and measures, most of them guaranteed correct. The staircase to the left leads to the *Galerie Neuve* on the first floor (p. 176). — *Salles X-XII.* Watchmaking apparatus; chronometers; anemometers; escapements and pendulums; automata; artistic locks, etc. — *Salles XIII-XIV.* Geometrical and astronomical instruments; relief-plans; quadrants; globes moved by clockwork, etc.

FIRST FLOOR. — *In the Centre* (Plan 1, 2), railway-carriages, locomotives, brakes, rails, etc. Near the clock is an astronomical apparatus, by J. Harris: A. Theory of the inclined axis and the horizontal orbit of the earth; B. Theory of the perpendicular axis and the oblique orbit of the earth.

South Side. — *Grande Galerie* (No. 3) and *Salle 4.* Steam-engines and parts of machinery; models of workshops; monumental gate in carved wood; turning-machines; models of mills, gazometers, breweries, distilleries, etc.

Salle 5. Physical instruments; pneumatic machines; apparatus for demonstrating the laws of gravitation, by General Morin, the late director (d. 1880), etc. — *Salle 6.* (gallery of the S. wing). Continuation of physical instruments; valuable collection of electric machines. — *Salle 7.* Barometers; apparatus invented by Lavoisier, including those used in the production of water, etc. — We now retrace our steps and visit —

Salle 8, or 1st Corridor parallel with the garden. Mechanical apparatus; wine-presses; capstans, cranes, and other lifting-machines; levers; toothed wheels; machines for the transmission of motion; calculating machines, etc. — Returning to *Salle 2.* (railways), we reach the *Grande Galerie* on the left.

North Side. — *Grande Galerie* (No. 9) and *Salle 10*. Steam-boats; hydraulic machines (gallery to the left, see below); wind-mills; model of a ship; furnaces, etc.

Salle 11. Chemical products; fine specimens of crystals. — *Salle 12*. Heating and lighting apparatus; models of workshops for the manufacture of porcelain and pottery; gas-making apparatus. — *Salle 13*. Acoustic apparatus; musical and other instruments. In the centre, several mirrors. — *Salle 14*. Optical instruments; mirrors, lenses, prisms; microscopes, etc. At the end of the room are a 'camera lucida' and a 'camera obscura' which always attract admirers. — *Salle 15*. Printing-presses; machinery for paper-making; specimens of printing; engravings; lithographs, etc. — *Salle 16*. Glass and crystal; instruments used in the manufacture; coloured glass; cut and plain glasses from different parts of the world. In the corner to the right, a lion and a serpent in glass thread. — *Salle 17*. Ceramics; specimens of porcelain and pottery. In the centre, the 'Coupe du Travail', in Sèvres porcelain, with bas-reliefs after Dieterle, representing the practice of different arts and trades. In the corner, a statue of Palissy, also in porcelain.

Salle 18, or 2nd Corridor parallel with the garden. Geometrical figures and instruments; models of staircases; wooden frames, scaffolding, and bridges; model of an Indian pagoda, etc.

The *Galerie Neuve* (Nos. 19-21), the entrance to which is to the left from the *Grande Galerie* of the N. side, near the middle, is devoted to the departments of spinning and weaving. 1st Section: Specimens of cotton, and machinery used in its manufacture. 2nd Section: Spinning and weaving looms; in the centre, to the right, a large loom on Vaucanson's system, and to the left the original loom invented by Jacquard. 3rd Section: Machinery for finishing, dyeing, and printing, a large Sèvres vase, and a piece of Gobelin's tapestry.

The **Refectory* of the ancient abbey, a beautiful Gothic hall, 47 yds. in length, and $7\frac{1}{2}$ yds. in width, erected about the middle of the 13th cent. by *Pierre de Montereau* (p. 214), has been judiciously fitted up as a *Library* (20,000 vols.). The vaulted ceiling with its handsome moulding is borne by seven slender columns, and the whole saloon is tastefully painted and gilded. The library is open to students only, from 10 to 3 and from 7.30 to 10 o'clock daily, except on Mondays, when it may be inspected by the public; a glimpse of it may, however, be obtained on other days. Entrance in the court, to the right.

The Rue St. Martin, which passes in front of the Conservatoire des Arts et Métiers, leads to the N. to the neighbouring boulevard and gate of the same name (p. 64). A few paces in the opposite direction (S.) is situated the church of *St. Nicholas-des-Champs*, a Gothic church, which was enlarged in the 15th cent., with a choir reconstructed in the Renaissance style. The handsome portal is

flanked with a square tower on the right. The high-altar is adorned with an Assumption by *Sim. Vouet*. The woodwork of the organ is also worthy of mention. — The *Rue Réaumur*, to the left of the church, leads us back to the *Rue de Turbigo*, and thence to the *Square du Temple* (p. 63). We follow the *Rue de Turbigo*, which passes the *Ecole Municipale Turgot*, No. 69, on the left, and the back of the church of *Ste. Elisabeth*, and soon reach the *Place de la République* (p. 63).

III. FROM THE PLACE DE LA RÉPUBLIQUE TO PÈRE-LACHAISE.

The Cemetery of Père-Lachaise being nearly 1½ M. distant from the *Place de la République*, the visitor is recommended to drive thither. Luncheon may be taken at one of the restaurants in the *Boul. de Temple* (p. 62), as those near the cemetery are inferior.

The *Avenue de la République* (Pl. R, 27; III), formerly *Avenue des Amandiers*, is to be prolonged to the cemetery, but is only completed as far as the *Boul. Richard-Lenoir*. Leaving the *Place*, we follow the *Boulevard Voltaire*, a handsome modern street, 2 M. long, leading straight to the *Place de la Nation* (p. 207), and traversed by the tramway to Vincennes. About 8 min. from the *Place de la République* this boulevard crosses the *Boulevard Richard-Lenoir*, under which runs the *Canal St. Martin* (p. 62).

To the left, a little farther on, rises the handsome church of *St. Ambroise* (Pl. R, 29), erected by Ballu, in 1863-69, in the Romanesque style. The large porch, with its three arches, is surmounted by a balustrade, above which is a handsome rose-window. The façade is flanked with two fine towers, 223 ft. in height, which make the edifice look disproportionately wide. Mural paintings in the interior by *Lenepveu* and stained glass by *Maréchal*.

We next reach the *Place Voltaire*, with the *Mairie du XI^e Arrondissement*. This square was formerly embellished with a statue of Prince Eugène, now at the Invalides, which is to be replaced by a monument to Voltaire by J. Muillet. To the left (N.) is the unfinished *Avenue Parmentier*.

Crossing the *Place* to its E. angle, we now follow the *Rue de la Roquette*, a poor street, near the middle of which rise two massive, castellated edifices. That on the right is the *Prison de la Roquette*, in which condemned convicts await their execution or deportation. On the left is the *Prison des Jeunes Détenus*. Between these two prisons is the public place of execution.

On 24th May, 1871, during the Communist 'reign of terror', the *Prison de la Roquette* was the scene of the murder of the venerable *Msgr. Darboy*, Archbishop of Paris, the President *Bonjean*, the *Abbé Allard*, and three other priests, who had been seized by the Commune as 'hostages'. On 26th and 27th May thirty-seven persons imprisoned here by the Commune under various pretexts were also shot, and on the night of the 26th twenty-eight gendarmes were conveyed from the *Roquette* to *Père-Lachaise*, where they shared the same fate. On the afternoon of the 27th all the convicts confined in the *Roquette* were liberated. Arms were placed in their hands, and they at once proceeded to massacre the persons imprisoned by the Commune, including seventy gendarmes. The approach of the

troops, however, fortunately saved many who would otherwise have fallen victims to the same fiendish spirit of revenge.

Depôts of tombstones and shops for the sale of wreaths and flowers now indicate that we are approaching the cemetery, which lies at the end of the Rue de la Roquette.

****Père-Lachaise** (Pl. R, 32), or *Cimetière de l'Est*, is the largest and most interesting of the three great Parisian burial-grounds. The others are those of Montmartre (p. 198) and Montparnasse (p. 256).

It lies on a hill at the N.E. end of the town, and is named after *Lachaise*, the Jesuit confessor of Louis XIV., whose country-seat occupied the site of the present chapel. It may also be reached by the tramway (line *E*) which traverses the Boulevard de Ménilmontant, or by the Chemin de Fer de Ceinture (stat. Charonne), which passes through a long tunnel on the other side of the cemetery. In 1804 the ground was laid out as a cemetery, the precincts of which have since been greatly extended, and it now covers an area of about 110 acres.

On 30th March, 1814, the cemetery was the scene of an engagement between Russian and French troops, in which the former were victorious. — On 20th May, 1871, the day before the Versailles troops entered Paris, several hundred Communists took up their position here. A few days later the batteries of Montmartre were directed against the cemetery, destroying several monuments, and injuring others. On the 27th the insurgents were compelled to abandon the cemetery, many, however, being captured and shot. These and numerous other victims of the last Revolution were buried here.

This cemetery is the burial-place of the inhabitants of the N.E. part of Paris, but persons of distinction from other parts of the city also are generally interred here.

Burials are of three kinds. The poor who are buried gratuitously, forming nearly two-thirds of the community, are committed to the *Fosses Communes*, or large pits, each containing 40-50 coffins. Then there are the *Fosses Temporaires* and *Sépultures à Perpétuité*. Burials in 'common' graves now take place in the cemeteries outside the precincts of the city only, such as those of St. Ouen (p. 200) and Ivry (p. 264), while the three cemeteries mentioned above are reserved for 'graves in perpetuity' exclusively. A *concession à perpétuité*, or private burial-place, may be secured for 500 fr., or half that sum for a child under seven. These spaces are very limited, being about 22½ sq. ft. only. The charge for a larger space is augmented in an increasing ratio, the price of each square mètre (about 11⅓ sq. ft.) beyond six being 1000 fr.

All burials within the Department of the Seine are undertaken by the *Compagnie des Pompes Funèbres*, Rue d'Aubervilliers, 104, whose charges are regulated by tariff, varying from 12 fr. 75 c. to 7144 fr., exclusive of the fee of the officiating clergyman. Two chaplains are attached to each cemetery for the gratuitous performance of the burial-service for the poor.

In summer the cemetery is open from 6 a.m. till 7 p.m.; in spring, autumn, and winter from about sunrise to sunset. Half-an-hour before the closing of the gates a bell is rung, and the custodians call out, '*On ferme les portes*', allowing ample time for visitors to reach the gates. Visitors are not permitted to carry anything out of the cemetery without a '*laisser-passer*' from the custodian.

It may be observed here that it is the invariable custom for



-Place de la Nation du Trone-

100 Mètres

persons to take off their hats on meeting a funeral procession, whether in the cemetery or in the public streets.

Conducteurs will be found at the small building to the right on entering, but their services (2 fr.) are rendered unnecessary by the accompanying plan, unless the visitor is much pressed for time.

Even a superficial survey of the most interesting monuments in the cemetery will occupy about 4 hours. The number of monuments in this vast necropolis amounts to about 20,000, many of which are deeply interesting as memorials of illustrious persons, while others are noteworthy on account of their architecture. Well-shaded walks and avenues intersect each other in every direction, and many of them afford an admirable view of the city.

We follow the route indicated on the plan by means of arrows. Visitors pressed for time may omit the monuments described in smaller type.

We follow the second lateral avenue to the right, called the AVENUE DU Puits. — On the right, the *Cimetière Israélite* (p. 185). — To the left: *P. L. Dulong* (d. 1838), chemist and physician; an obelisk with medallion by David d'Angers. — Farther on: *Abélard* (d. 1141) and *Héloïse* (d. 1163), a sarcophagus with recumbent statues, beneath a lofty Gothic canopy, reconstructed from the fragments of an old monument by Alex. Lenoir (p. 243), and recently restored.

Abélard, according to the well-known story, was a learned theologian, who having married his pupil Heloise, was afterwards separated from her by jealous relations and cruelly mutilated. The monument is partly constructed of fragments from the convent of Paraclet, near Nogent-sur-Seine, which Abélard had founded, and where the tomb was originally situated. It was long preserved in the Palais des Beaux-Arts (p. 243), but was transferred to its present position in 1817. The tomb is often decorated with fresh flowers and wreaths, the offerings of those who regard this as the shrine of disappointed love.

Farther on: *Reicha* (d. 1836), composer, and *Robertson* (d. 1837), physicist.

Visitors whose time is limited should now ascend the AVENUE CASIMIR-PÉRIER to the Grand-Rond (see below).

In the lateral path, to the left: *Serré* (d. 1857), captain of cavalry. — We now ascend to the left by the second side-path. On the right: *Baron Desbassayns*, a weeping figure by Ricci. On the left: *Fr. Lebrun* (d. 1824), Duke of Piacenza, once Third Consul after the 18th Brumaire, and translator of Homer and Tasso, as indicated by the genii.

On the right: *Victims of June, 1832*. — On the left: *Marshal Lauriston* (d. 1828); also a chapel of the *Larochefoucault* and two others 'worthy of notice. — We turn to the right here and return in the opposite direction, by a path flanked with handsome new monuments, to the narrow walk, where we observe the tasteful *Chapelle Boulet*. We then again ascend to the left by another path flanked with imposing modern chapels. At the top, on the left: *Nélaton* (d. 1873), an eminent physician; chapel of the *de Lesseps* family.

Turning to the left, we soon reach the walk adjoining the Victims of June, and opposite that monument we turn to the right and then to the left. Among the trees to the right: *Bail*; a handsome 'pleureuse' in marble. Farther on, to the right, near the edge of the other walk: *Count Labédoyère*, colonel of the first regiment which went over to Napoleon on

his return from Elba, afterwards condemned to death, and shot (1815). The ill-fated man had arranged to sail for America, but incautiously returned to Paris to take leave of his wife and child, and was there arrested. The sculptures refer to this affecting incident. — Beyond this monument, on the right side of the same path: *Victor Perrin, Duc de Bellune* (d. 1841), marshal of the empire, and French ambassador in Vienna under Louis XVIII. — We now reach the —

GRAND ROND. — In the centre: *Casimir Périer* (d. 1832), deputy, a famous orator, and minister of Louis Philippe; a statue in bronze by Cortot, on a lofty pedestal. — On the N. side: *Raspail* (d. 1878), the famous democrat; a covered monument adorned with crowns; admirable basrelief by Etex, in memory of the death of Raspail's wife during his imprisonment for the conspiracy of May, 1848, to dissolve the National Assembly. — Farther on, to the right: *Crusol d'Uzès*, general; handsome allegorical basreliefs. — Nearer the Grand-Rond, to the left of Raspail: *Gall* (d. 1825), the phrenologist; *Monge* (d. 1820), the mathematician.

We now follow the broad Avenue de la Chapelle as far as the first side-path to the left. On the right, opposite a broad walk to which we shall return: *Talma* (d. 1826), the famous tragedian. Our walk turns to the left. On the right: *Ravrio* (d. 1814), manufacturer of bronze. Then, on the left: *Cherubini* (d. 1842), the composer; basrelief by Dumont. Right: *Denon* (d. 1825), director of museums; statue by Cartellier; *Gohier* (d. 1830), president of the Directory; medallion by David; *Duport* (d. 1853). Behind: *Gareau*, with a fine 'pleureuse'. On the left, above the path: *Wilhem* (d. 1842), composer; medallion by David; farther on, *Chopin* (d. 1849), pianist and composer; statue by Clésinger.

We turn to the left of the clump of trees. Right, a little way back: *Borsa* (d. 1820); monument with a high relief; farther on, *Lallemant* (d. 1820), a student killed during the riots connected with the election laws; *Schneider* (d. 1845), deputy; *Jos. Pleyel* (d. 1831), pianist; *Héroid* (d. 1833), composer; *Mme. Blanchard* (d. 1819), an aéronaut who perished while making an ascent.

Again turning to the left, we enter a plot specially dedicated to artists, round which we have already passed. This is one of the oldest parts of the cemetery, where the monuments are disposed with little regard to regularity. To the left of the walk opposite Talma: the two *Brongniarts*, the mineralogist (d. 1847), and the architect (d. 1813); on the right, *Lesueur* (d. 1837), composer; opposite, *Delille* (d. 1813), the poet, a tasteless monument in a degraded style. Behind: *Bellini* (d. 1813), the composer, whose remains have been removed to Catania, his native place; *Grétry* (d. 1813) and *Boïeldieu* (d. 1834), composers; *Bréguet* (d. 1823), a celebrated watchmaker.

We cross the walk we have hitherto followed, pass a column in memory of *Mme. Lavoisier*, skirt the monument of Casimir Périer on the right, and follow the *Avenue des Acacias*, to the right of Raspail's tomb. — On the left: *Champollion* (d. 1836), the cele-

brated Egyptologist. Then: *Kellermann* (d. 1820), Duc de Valmy, marshal of France. Higher up is the *Démidoff* Chapel (p. 182). Then: *Thiers* (d. 1877), the famous statesman. *Serres* (d. 1868), professor of medicine. **A. Duchesnois* (d. 1835), the celebrated tragic actress; bas-relief by Lemaire. — Right: *Maret*, Duc de Bassano (d. 1839), diplomatist, and minister under the first empire; a temple with Doric columns, without inscription. — Left: *Sieyès* (d. 1836), the statesman, member of the Convention and Directory, and consul after the 18th Brumaire. Then, right: **Panhard Dufour*, a large and handsome chapel. Left: **Gouvion Saint Cyr* (d. 1830), marshal of the empire; statue by David. *Macdonald* (d. 1840), Duc de Tarente, marshal of the empire. Right: chapel of the *de Biré* family, containing a *Basrelief of Christ as the vanquisher of death, by Duseigneur. To the left, above, Baron Gobert (see below), an equestrian statue. Below: *Frochot* (d. 1828), first prefect of the Seine. Right: **Ch. de Lavalette* (d. 1830), general, and director of the post-office, who was condemned to death in 1815, but escaped from prison by exchanging clothes with his wife. Left: *Dupuytren* (d. 1835), the celebrated surgeon. Right, before we reach the lateral avenue: *Monod* (d. 1826), president of the consistory of the Protestant church. On the left of the side-walk: *Count Belliard* (d. 1832), general, and French ambassador at Brussels. Behind: large chapel of the *Marquise de Dalmatie* (d. 1866). Right, a little way back: **Schickler*, a chapel with caryatides, facing the other direction. From this point we enjoy a fine view in the direction of Vincennes, the tower of which is distinguishable.

Returning to the Avenue des Acacias, we observe on the right the monument of *Eugène Scribe* (d. 1861), the well-known dramatist.

Farther on we ascend a flight of steps to a walk on the right. Left: *Perregaux* (d. 1808), banker. Right: *Monnot* (d. 1876), 'chef d'escadron'; then the large chapel of the *de Rougemont* family. Farther on, left: *Destors*, a handsome Renaissance chapel. Adjacent: *Count Monserrat* (d. 1820), general. Left, beyond a footpath: *Picard* (d. 1829), dramatist. Right: *Audiffret*. Left: *Admiral Sir Sidney Smith* (d. 1840), who defeated Napoleon at St. Jean d'Acre in 1799. Farther on, right: **Triqueti* (d. 1874), sculptor; basrelief of the Raising of Lazarus, by himself.

We turn to the left and follow the transverse walk, called the AVENUE TRANSVERSALE No. 1. At the corner: *A. de Bruges* (d. 1820), general. On the same side: *D. de Pradt* (d. 1837), bishop of Malines, statesman, and publicist. Then the large *Chapelle Gréfulhe*, without inscription, and, farther on, **Forestier*, with a statue by Toussaint. Beyond a footpath: *Count Truguet* (d. 1839), admiral and statesman. Right: *Enfantin* (d. 1864), the St. Simonian; colossal bust by Millet. Left, in descending: *Count Pachod* (d. 1830), general. On the same side are the steps which we have already ascended.

At the corner, right: *Delanneau* (d. 1830). Then: **Marshal Suchet* (d. 1826), Duc d'Albuféra. Farther on, left: *Ruty* (d. 1823), general. Right, beyond a side-walk: *Marshal Lefebvre* (d. 1820), Duc de Dantzick. **Marshal Masséna* (d. 1817), Duc de Rivoli and Prince d'Essling; a monument by Bosio and Jacques. Then, left: *Larrey* (d. 1848), surgeon. Farther on: **Baron Gobert*, a general

killed in Spain in 1808, and his son (d. 1833); a group and bas-relief by David. Opposite: *Beaumarchais* (d. 1799), dramatist. At a bifurcation: *Marshal Ney* (d. 1815), Prince d'Elchingen and Duc de la Moskowa (see p. 256); no monument marks the grave of the 'brave des braves'. We follow the same path to the right. Left: *Bassompierre* (d. 1877), engineer. **Marie Bibesco*, Princess of Wallachia; a Byzantine chapel. Farther on: **Foy* (d. 1825), a general and celebrated orator; statue and bas-reliefs by David.

Many of the monuments we are now about to mention may be passed over, but those of Lord Seymour and Béranger deserve a visit.

After Foy, in the same walk: *Stan. de Girardin* (d. 1827), politician under the revolution and empire. Then *Girodet-Trioson* (d. 1824), the painter. At the end of the walk, to the left, beyond a lateral path: family of *V. Hugo*.

In the walk leading hence to the right, on the left side: *C. Jordan* (d. 1821), member of the Council of Five Hundred. Farther on, left: *Turpin* (d. 1840), naturalist. Then the mausoleum of *Boode*, merchant of Amsterdam. *Cambacérès* (d. 1824), jurist, and second consul after the 18th Brumaire. Behind, right: *Bourke* (d. 1821), Danish ambassador; bas-relief by David d'Angers (d. 1856), whose own plain monument is in the third row, not far from Boode. — At the end of the walk, left: *Admiral Decrès* (d. 1821), duke and minister of the first empire; bas-reliefs alluding to his bravery.

We have now regained a part of the cemetery which we have already visited, and we enter the clump of trees to the right, soon reaching the large and handsome chapel of **Lord Seymour*; then that of *Marshal Mortier* (d. 1835), Duc de Trévis, and minister. Then *Manuel* (d. 1827), popular deputy, and *Béranger* (d. 1857), the poet. To the right, three columns of the brothers *Lameth* (d. 1829, 1832, 1854).

We next follow the walk opposite Foy's monument. Right: *Carton*, one of the largest family burial-places in the cemetery, with a representation of the arrangement of the interior at the back. Left: **Boerne* (d. 1837), German poet; medallion and bas-relief by David. Right: **Admiral Bruat* (d. 1855). Left: the two *Garnier-Pagès* (d. 1841, 1878), distinguished politicians; monument by David. **Geoffroy St. Hilaire* (d. 1844), naturalist; medallion by David. ***Démidoff*, countess (d. 1818), and prince (d. 1870), members of a wealthy Russian family; a superb mausoleum in a semi-oriental style. Farther on, same side: *Perry*, a chapel with a good bas-relief; fine view. Right: *Racine* family. At a corner: *Gaudin* (d. 1841), Duc de Gaète, and minister. Left, in the same walk: **Duret* (d. 1865), sculptor; bas-relief and medallion. Then *Mazet* (d. 1871), lieutenant. Nearly opposite this walk: *Désaugiers* (d. 1827), poet. Right: *Pradier* (d. 1852), sculptor. — We ascend to the right of the last monument. Right: *Gay-Lussac* (d. 1850), chemist.

Beyond the transverse path, right: chapel of *C. Say* (see below). Then *Hoffmanowey* (d. 1848), Polish authoress. Left: *Lafontaine* (d. 1695), fabulist, and *Molière* (d. 1673), dramatist, transferred hither in 1804. Farther on: *Le Roi et Mailland*; surmounted with a fine statue of Cleopatra.

Turning to the right here, and again to the right near the monument of the Hugo family, we observe on the same side the tomb of the *Princess of Salm-Dyck* (d. 1845), beyond which we take the first path to the right. — Among the trees: **C. Say*, a large Gothic chapel. We then mount the steps to the left.

To the right of the walk which begins nearly opposite Gay-Lussac: *Laplace* (d. 1827), mathematician. A little way back: *Count Aboville* (d. 1843), general. Among the trees, nearer the walk: *Gros* (d. 1835), painter; and, farther off, the large obelisk of *Countess Gémond*. To the left of the path we have just quitted: *Count de Valence* (d. 1822); *Marquis de Pérignon* (d. 1818), marshal of France. Right: *Nelle* (d. 1851).

TRANSVERSE AVENUE No. 1 (which we have now regained). Left: *Gourgaud* (d. 1852), general. Farther on, right: **Aguado* (d. 1842), financier. Left: *Rogniat* (d. 1840), general. Then the **Marquis d'Argenteuil* (d. 1838), founder of several charitable institutions.

We retrace our steps and descend to the right. Left, somewhat hidden: *Ingres* (d. 1867), historical painter; bust by Bonassieux. Right side of the avenue: **M. Schoelcher* (d. 1852); high relief in bronze by Fromanger. — We take the walk to the left, and then ascend the avenue parallel with the last. Nearly opposite the walk: **Vve. Schoelcher* (d. 1839); recumbent figure in bronze. We now regain the avenue.

TRANSVERSE AVENUE No. 1 (continuation). At the corner beyond the Marquis d'Argenteuil: *Persil* (d. 1841), deputy. At the other corner: the handsome *de Tencé* chapel.

In the first walk to the right: *Kardec* (d. 1879), 'fondateur de la philosophie spiritiste'; a curious monument in the form of a dolmen. **Marquis de Casariera*, a large chapel containing a statue.

In the transverse avenue, left: *Daoust*, *Micard*, and *Repond*, three handsome monuments. — At the end of the avenue: **F. de Beaujour* (d. 1836), formerly consul, a conspicuous pyramid 105 ft. in height, visible from the Arc de l'Etoile, and commonly called the 'pain de sucre', erected by himself at a cost of 100,000 fr. — Nearer the path: **Dias-Santos*; a lofty pyramid with sculptures by Fessard. *View of Paris from the back of the Beaujour monument.

The upper part of the cemetery, formerly used for temporary graves and 'fosses communes', contains few monuments as yet. The *Musulman Cemetery* is always closed, and the second *Jewish Cemetery* contains nothing interesting.

We again descend to the left. On the left: *Beaucé* (d. 1875), painter. Right: *Em. Souvestre* (d. 1854); *Balzac* (d. 1850); left: *Ch. Nodier* (d. 1844); **C. Delavigne* (d. 1843): four well-known authors. At the corner to the right: **Mme. de Faverolles*; **Delphine Cambacérès*; *Lachambeaudie* (d. 1872), fabulist; *Soulié* (d. 1847), novelist. — Lower down: **Dorian* (d. 1873), manufacturer, and minister during the siege of Paris; statue in bronze. Behind: **Mme. Moris* (d. 1875); group in bronze. Higher up: **Duc de Morny* (d. 1865), politician and minister, a natural brother of Napoleon III.; a chapel designed by Viollet-le-Duc. To the left of the other walk: **Michelet* (d. 1875), the historian; high relief by Mercié. Then *Delpech* (d. 1865), engineer; *Buloz* (d. 1877), editor of the '*Revue des deux Mondes*'. Beyond the next corner: *Savalle* (d. 1864), engineer; *Andrianoff*, Russian 'danseuse'. Left: *Delacroix* (d. 1843), painter; a very plain memorial, as desired by the deceased.

On the lateral path passing to the right of the Savalle tomb, left: *Crozatier* (d. 1855), sculptor. Right: handsome Gothic chapel of the *Guilhem* family. — Farther on we descend to the right. On the right side: *Fabre* (d. 1839), dramatist. — On the adjoining walk, left: **Roelefson* (d. 1871); marble tombstone with an admirable basrelief.

THE CEMETERY CHAPEL contains nothing noteworthy. Fine view from this point. — We turn here to the right into the AVENUE DE LA CHAPELLE, which is flanked with many handsome new monuments. Right: *Desèze* (d. 1828), one of the defenders of Louis XVI. **Cartellier* (d. 1831), sculptor; bust by Rude, basreliefs by Seurre. Farther on, right: *Seminario*, a handsome Gothic chapel.

At the corner of the avenue ascending to the right: *Cotes*; a chapel adorned with frescoes and basreliefs. Left: **Boutillier*; a large and rich Romanesque chapel. Farther on: *Bizet* (d. 1875), composer of the opera 'Carmen'; a bust in marble. Then to the right: *Ragot*; a Renaissance chapel. Left: *Guégnier*; a chapel with a fine pediment. Adjacent: *Acard*; a large Renaissance chapel. Right: **Gréger*; a Byzantine chapel embellished with paintings. Left: *Zuaznuvar*; a fine Romanesque chapel; *Hellerat*, a Byzantine chapel; *Errazu*, with four symbolical statues by M. Meusnier. Right: *Jourde*; a fine Renaissance chapel. Left: *Schmit*, a curious-looking chapel; *Horeau*, monument of a young girl, regarded as one of the curiosities of the cemetery; *Marie Royer* (d. 1873), of the Comédie Française. Right: *Mouchotte*; a handsome Romanesque chapel. At the corner: **Cail* (d. 1858), engineer; a magnificent chapel, covered with a dome.

At the end of the avenue, left: **Soldiers who fell in 1870-71*; a pyramid of granite with four bronze statues of soldiers by Lefèvre, erected by Government. Adjacent: *National Guards killed at Buzenval* (19th Jan., 1871). Then the chapel of *Alvarès-Calderon*, in the Byzantine style.

In the avenue ascending past the Cail chapel, right: *Barillet* (d. 1873), gardener to the city of Paris. Farther on, left: *Grisar* (d. 1869), composer; *Lebertre*, a fine Renaissance chapel. Right, near Dorian (p. 183): *Desclée* (d. 1874), actor.

We now descend by the avenue to the right of Dorian. Left: *Convents* (d. 1877), architect. *Molz* family, a handsome granite chapel with a bronze coping. *Ricord* (d. 1877), medical specialist; a fine Renaissance chapel. **Countess d'Agoult* (d. 1873), who wrote under the pseudonym of Daniel Stern; a sumptuous white marble tombstone with an allegorical relief. Opposite: *Ségalas* (d. 1876), member of the Academy of Medicine. — Lower down runs the Avenue de la Chapelle, which we have already seen. We now descend the flight of steps by the Boutillier monument.

A path to the left is flanked with the handsome tombstones of persons unknown to fame. Left: *J. Belloir*; a handsome granite sarcophagus with gilded ornamentation. Higher up, right: *Perelli* (d. 1871), comman-

dant of carabineers; bust in bronze by Marchi. Among the trees, farther back: *Martinet* (d. 1867), printer; medallion by Etex. Then *David* (d. 1825), the painter; medallion in bronze. Lower, at the corner: *Neigre* (d. 1847), general of artillery. In the lateral walk is the tasteful Gothic chapel in marble of the *Bourbonnaud* family.

At one of the corners formed by the two walks descending towards the 'parterre': *Ed. Blanc* (d. 1877), lessee of the gaming-tables at Monaco; a large chapel surmounted by a sarcophagus. To the left of the parterre, in descending: *Pozzo di Borgo* (d. 1842), a Corsican, afterwards a Russian diplomatist and a bitter antagonist of Napoleon I.; a colossal bust in bronze. Adjacent: *Marchal de Calvi* (d. 1873), physician; a bust in bronze. At the cross-way: the handsome *Hautoy* chapel.

We again ascend to the left of the parterre and turn to the left. At the angle of a footpath, left: the handsome Renaissance chapel of the *Bouhey* family.

At the corner of the AVENUE CIRCULAIRE, left: *Walewski* (d. 1868), statesman; a large and handsome mausoleum. A little higher, on the right side of the avenue: **Anjubault* (d. 1868), mechanician; a 'pleureuse' by Maillet. — We now descend the Avenue Circulaire. Left: *Mottet*, and opposite to it *E. Périer*, two fine Gothic chapels. Right: *Luzarraga*; opposite, *Cabirol*; two handsome Renaissance chapels. Then, left: *Count Pepoli* (d. 1867); a handsome sarcophagus. Right: *Prince Pignatelli* (d. 1868); with a bust. We next observe the *Danloux-Dumesnil* chapel. On the left of the parterre: *Ybry*; a singular-looking chapel in granite. Left: *Ornano*.

The upper part of the AVENUE PRINCIPALE, which we now reach, is one of the most interesting portions of the cemetery. Left: *Visconti*, father (d. 1818), philologist, and son (d. 1854), architect; *Beulé* (d. 1874), archæologist; **Dantan* (d. 1842), sculptor; a family-vault; *Ach. Fould* (d. 1869), minister of finance; *Rossini* (d. 1868), composer; *Alf. de Musset* (d. 1857), poet (beautiful lines inscribed on the monument, written by the deceased); *Ph. Bécларd* (d. 1864), ambassador; **Clément-Thomas et Lecomte* (d. 1871), the first victims of the Commune, with sculptures by Cugnot; *Lebas* (d. 1873), the engineer who erected the obelisk in the Place de la Concorde; **Lenoir et Vavin*, with a 'pleureuse'. In the centre of the Avenue, *Monument de Souvenir*, to the memory of the dead whose graves are not denoted by monuments. — Descending on the other side: **Th. Couture* (d. 1879), painter, with a bust and genii in bronze by Barrias; *Ledru-Rollin* (d. 1875), radical deputy, with a bronze bust; *Cousin* (d. 1867), author and philosopher; *Auber* (d. 1871), the composer, with a bust by Dantan; *Em. Baroche* (d. 1870), 'chef de bataillon', killed at Le Bourget, with a bust; *P. G. Baroche* (d. 1870), advocate and politician; *Lefébure-Wély* (d. 1869), organist and composer; *Perdonnet* (d. 1867), engineer, with a statue and medallion by Dubray; *Fr. Arago* (d. 1853), the astronomer, with a bust by David; *Mouton*, with interesting bas-reliefs.

The CIMETIÈRE ISRAËLITE (closed on Sat.), which is reached by the neighbouring avenue (see p. 179), is of small extent and contains few monuments of architectural interest. Right: *Mlle. Rachel* (d. 1858), the tragedian. Behind it, the rich *Epstein* chapel. Farther on, to the left of the path: chapel of the *Rothschild* family. Right: *Schloss* and *Allégri*. At the back: *Mme. Fould*, noted for her charity. Left: *Singer*, with fine basreliefs. Nearer the wall, in returning: *Javal* (d. 1872), deputy; *Wallerstein*, *Roblès* (curious basrelief of Silence, by Préault), and *Portoriche*.

A little to the N. of Père-Lachaise, on the right side of the Boulevard de Ménilmontant, rises the church of *Notre-Dame-de-la-Croix* (Pl. R, 30), a fine Romanesque edifice, built in 1865-70, with a spire rising above the portal. As it stands on a height, it is visible from a considerable distance.

Farther on in the same direction is the park of Les Buttes-Chaumont (p. 195). We may now return to the centre of the town by the Chemin de Fer de Ceinture (see p. 26), which has a station near the church (Station de Ménilmontant, Pl. R, 33), and another (Belleville la Vilette) near the Buttes-Chaumont. An omnibus also passes near the church (line O; see Appendix).

6. From the Palais-Royal to the N.E. Quarters.

I. FROM THE PALAIS-ROYAL TO NOTRE-DAME-DE-LORETTE

Bibliothèque Nationale.

The *Rue de Richelieu* (Pl. R, 21; II), a street 1000 yds. in length, which passes on the E. side of the Palais-Royal, leads direct from the Place du Théâtre-Français and the lower end of the Avenue de l'Opéra (p. 84) to the 'grands boulevards'.

We first observe on the left, at the corner of the Rue Molière, the *Fontaine Molière*, erected in 1844 to the memory of the famous dramatist, who died in 1673 in the house opposite (No. 34). The monument is in the Renaissance style, 51 ft. high and 21 ft. wide, and was designed by *Visconti*. The statue of Molière is by *Seurre*, while the muses of serious and light comedy are by *Pradier*.

Farther on, the Rue de Richelieu crosses the Rue des Petits-Champs. At the corner to the right is the —

Bibliothèque Nationale (Pl. R, 21; II), formerly called the *Bibliothèque du Roi*, and afterwards the *Bibliothèque Impériale*. It occupies almost the entire block of buildings formed by the Rues de Richelieu, des Petits-Champs, Vivienne, and Colbert. The principal entrance is in the first of these streets, opposite the Fontaine Richelieu (p. 191).

The Bibliothèque Nationale is open daily, 10-4 o'clock, except on holidays and during the fortnight preceding Easter-Monday; but these exceptions do not apply to the public reading-room. All the other rooms are reserved for purposes of study, and are only shown to visitors provided

with a ticket from the 'administration' (p. 188). There are, however, rooms for the exhibition of geographical charts, printed books, MSS., and engravings, and a cabinet of medals, which are open to the public on Tuesdays and Fridays (the first four collections 10-4 o'clock; the last 10.30 to 3.30). All these objects except the medals are catalogued.

Charles V., surnamed the Wise (d. 1380), was the first French king who possessed any considerable number of books. This collection, however, was lost during the wars with England, and the actual founder of the present library was *Francis I.*, who assiduously purchased or caused copies to be made of manuscripts from every quarter, particularly from Italy, and in 1536 decreed that a copy of every work printed in France should be furnished to the royal library at Fontainebleau. Twenty years later *Henri II.* added the provision that each copy so furnished should be printed on vellum and handsomely bound, but for this an act of parliament afterwards substituted two copies printed on ordinary paper. On the expulsion of the Jesuits *Henri IV.* transferred the library to their college at Clermont, and used the confiscated wealth of the order in encasing the books in rich and handsome bindings. On the return of the Jesuits in 1604 the library had to undergo another removal; and it changed quarters again during the reign of *Louis XIII.*, and in that of *Louis XIV.* (1684) when it numbered 40,000 printed books and about 1100 MSS. Finally, in 1724, on the proposal of the librarian *Abbé Bignon*, it was accommodated in the Hôtel Mazarin, in which building, enlarged and improved, it still remains.

The Bibliothèque Nationale, probably the most extensive in the world, is divided into four departments: (1) Books and Maps; (2) MSS.; (3) Engravings; (4) Medals and Antiques.

The 1st Department (*Imprimés, Cartes et Collections Géographiques*) comprises about 2,000,000 vols., the bookcases containing which, if placed in a continuous line, would extend to a distance of thirty or forty miles. Most of the books are copies of the best editions, and they are all carefully bound. There is no complete catalogue as yet; but the volumes still uncatalogued are found by means of bundles of written slips on which their names are given.

There now remains little of the original edifice, which was a palace built for himself by *Cardinal Mazarin* (d. 1661), the all-powerful minister of *Louis XIII.* and *Louis XIV.* The library-buildings have long been undergoing restoration and gradual reconstruction, and these improvements are now approaching completion. The handsome modern façade, separated by a court and railing from the Rue Vivienne, and the façade towards the Rue des Petits-Champs belong to the new works.

The entrance to the *Salle Publique de Lecture* is temporarily by No. 3 Rue Colbert, while that of the new *Salle de Travail* (see below) is by Rue de Richelieu 58, near the fire-engine station. Sticks and umbrellas must be left at the entrance, but no charge is made for their custody. Visitors are not permitted to quit the building with books, papers, or portfolios in their hands without a 'laisser-passer' from one of the librarians.

On entering the *Salle de Lecture* the visitor receives a slip of paper ('bulletin'), on which he writes his name and address. The employés write upon it the names of the books lent, and stamp it when the books are returned, and the bulletin is then given up to the official at the exit. On entering the room, the visitor next applies to the 'conservateurs' or

librarians at the office in the middle for two more 'bulletins'. On one of these he writes the name and description of the work he desires to consult, together with his name and address, and returns it to the office, after which he waits till the book is brought to him. No applications are received after 3 o'clock. Ink is provided for the use of visitors, and all the rooms, particularly the Salle de Travail, are abundantly supplied with dictionaries, encyclopædias, and other books of reference. A table in the Salle de Travail is set apart for reviews and other periodicals. For farther details, see the notices affixed to the doors of the different saloons.

The **SALLE DE TRAVAIL** (entrance see p. 187 and p. 186), constructed by *H. Labrousse*, and opened in 1868, is a lofty and spacious hall, upwards of 1400 sq. yds. in area, borne by sixteen light cast iron columns 33 ft. in height, and lighted from nine cupolas made of fayence. At the end of the hall is a semicircular space where the officials are employed, and behind them is the 'Magasin', which is also lighted from above and is traversed by a number of longitudinal and transverse passages. The hall contains seats at the tables for 334 persons, and is warmed by means of hot-air pipes in winter. — A glimpse into this hall is obtained by visitors on their way to the exhibition-rooms (see below), by looking through a window in the vestibule.

At the end of the vestibule is a staircase, at the foot of which are Roman inscriptions from Troesmis, an ancient city of Lower Mœsia (now Bulgaria). On the right is the department of the engravings (p. 189). Beyond the staircase is the entrance to the temporary offices of the **ADMINISTRATION**, and to the left is the —

SALLE D'EXPOSITION GÉOGRAPHIQUE (admission, see p. 187). The most interesting objects are labelled. Among them may be mentioned two enormous globes, about 13 ft. in diameter, which are sunk into the floor of a room above. They were made by *Vinc. Coronelli*, a Venetian, in the latter half of the 17th century. One represents the earth in accordance with the geographical knowledge of the period, and the other the position of the celestial bodies at the time of the birth of Louis XIV. Around the hall are charts of seaports and MSS. of great value, from the 14th cent. downwards; also manuscript maps and plans. In the centre, small globes, reliefs, etc.

The **SALLES D'EXPOSITION DES IMPRIMÉS ET DES MANUSCRITS** (admission, see p. 187) contain the chief treasures of the library, some of them beautifully illuminated and magnificently bound. These two rooms are on the first floor, facing the Rue Vivienne. The second, the *Galerie Mazarine*, is a remarkably fine saloon. It is reached by the staircase above mentioned. At the top of the staircase are views and votive tables brought home by Bonaparte's Egyptian expedition. All the objects are labelled.

Room I. In the centre, the French Parnassus, a group in bronze representing the chief French authors and artists of the 17th cent., executed by Louis Garnier for Titon du Tillet. On the walls, copies of epitaphs. In the glass cases 1, 2, 3, 5, superb bindings, with the arms of the kings of France from Francis I. downwards. The 4th case, by the window, contains works on America; 369. *Christianismi Restitutio*, by

Michael Servet, a copy saved from burning; 371, 372. Hippocrates and Theophrastus with Rabelais' autograph; 373. Philon le Juif, with Montaigne's signature; 374. Sophocles, annotated by Racine; 376, 377. Manuscript music by Rousseau and Gluck.

Room II. This large saloon, called the **Galerie Mazarine*, has a fine ceiling-painting by *Romanelli* (d. 1662): Romulus and Remus suckled by the Wolf, Mars and Venus, Rape of Helen, Burning of Troy, Ganymede carried off, Jupiter hurling thunderbolts at the Titans, Awakening of Venus, Narcissus, Jupiter and Mercury, Mt. Parnassus, Judgment of Paris, Venus in a chariot, Apollo and Daphne.

The presses and glass cases contain (1st half of the saloon) printed works, bindings, and (2nd half) MSS. Presses VII, VIII, to the right of the entrance: books printed in Italy and Spain. — IX. Impressions from wooden types; others by Fust and Schöffer. — VI. In the centre of the saloon: books of the largest size, on vellum and paper; superb bindings of the 16th cent., and one above, in embossed silver, of the 17th cent. — XXI-XXVI. (returning towards the entrance): books printed in different towns of France, and abroad, etc. — XXVII-XXIX. (in the centre): books printed at Paris, bindings; books printed at Strasbourg, Mayence, and Bamberg.

Second half of the gallery (MSS.). X. (to the right): MSS. relating to the foundation of the library in the 14th and 15th cent.; portrait of John II., le Bon (d. 1364); painting on wood of the 14th cent. — XI. French paleography from the time of Charlemagne down to the end of the middle ages. — XII. Paleography of Italy, Spain, England, and Germany for the period just mentioned. — XIII. Latin paleography, from ancient times down to the Carolingian era, — XIV. (on the other side): supplementary to the geographical collection; atlas and book of seaports. — XV. MSS. and oriental and American impressions from wood. — XVI. Various MSS. — XVII. Greek MSS. — XVIII. Autographs. — XIX. Paintings from MSS. — XX. MSS. of kings and queens of France. — XXX, XXXI. Sumptuous bindings of the middle ages, adorned with ivory, jewels, bronze, chains, etc. — XXXII. Autographs, particularly of the 17th century.

The DEPARTMENT OF THE MSS. occupies the wing fronting the Rue Vivienne and adjoining the Galerie Mazarine, and contains upwards of 90,000 volumes. Persons admitted to study here will find information regarding this part of the library in the works published by M. Delisle, the 'administrateur', since 1868. — Adjacent is the *Section des Cartes et Collections Géographiques*, containing upwards of 250,000 maps.

The DÉPARTEMENT DES ESTAMPES is on the ground-floor, under the Galerie Mazarine, adjoining the staircase (p. 188). It contains more than 2,200,000 plates bound up into volumes or arranged in portfolios. A description of them has been written by M. Delaborde, the director. A number of the most interesting are exposed to view (the hours of admission being the same as to the maps, books, and MSS., p. 187).

The 1st Room is devoted to French engravings. Right: works by Callot (d. 1635), Nanteuil (d. 1678), Gér. Audran (d. 1703), Pierre Drevet (d. 1738), P. Imb. Drevet (d. 1739), Claude Drevet (d. 1781), Bervic (d. 1822), Henriquel Dupont, etc.

The 2nd Room, or Gallery, contains engravings bound up and in portfolios. On the wall of the entrance and by the windows a few are exhibited to view, but it is difficult to get near enough to examine them properly. By the entrance, the English School. 1st-3rd windows, Italian Schools beginning with Finiguerra. 4th and 5th, German School. 5th and 6th, Dutch School. 7th, Flemish School. 8th, Spanish School.

The *CABINET DES MÉDAILLES ET ANTIQUES (admission, see p. 187) has an entrance of its own in the Rue Richelieu, the door beyond the police-engine station when approached from the Boulevards, and the first when approached from the Palais-Royal (visitors ring). It contains a valuable and extensive collection of *Medals* (200,000) and *Antiques*, comprising gems, intaglios and cameos, small works of art, glasses, vases, arms, and other curiosities. The present arrangements are temporary, and very few of the medals are exhibited.

VESTIBULE. On the wall at the back: *Zodiacal Monument from Dendera*. This monument occasioned much discussion in the learned world, until it was discovered that the temple of Dendera was not completed before the early days of the Roman empire, which pointed to the fact that the Greek signs of the Zodiac had been transported to Egypt. On the left the chamber of the kings from Karnak, constructed by Thothmes III. (18th Dynasty), with extremely valuable inscriptions, but badly placed.

On the STAIRCASE and in the ANTE-ROOM, stelæ, and Greek and Latin, Coptic and Phœnician inscriptions. — On the left is the —

Grande Galerie. The glass cases in the centre contain the most interesting objects. In front of CASE I. are several cylinders with cuneiform inscriptions, and cut gems from Assyria, Chaldæa, and Persia; also antique intaglios. Between the 1st and 2nd case, on a lofty pedestal, the *Head of a Woman*, in Pentelic marble, which is said to have once graced one of the tympana of the Parthenon and to be a work of Phidias. Adjacent, the so-called *Throne of Dagobert*, of the 7th cent. — CASE II.: Intaglios and cameos of ancient, mediæval, Renaissance, and modern times. Among others, from left to right: 1st Division, in the middle, *2089. Julia, daughter of Titus, by Evodus, in aqua marina, with mediæval mounting. 3rd Division, 2337. So-called *Seal of Michael Angelo*, a small cut gem of the Renaissance, representing a Bacchanal. 7th Division, 673, 674. *Bracelets of Diana of Poitiers*, each composed of seven cameos, also Renaissance work. — CASE III. (continuation of the cameos), 1st Division, 4. *Figure of Jupiter*, with the eagle at his feet, which gave rise to the belief that the figure represented St. John; hence the magnificent mounting executed under Charles V. (1367); above, 106. 'Horses of Pelops', a cameo; in the corner to the right, 36. Dispute between Minerva and Neptune; 79. Young centaur playing on the double flute. 8th Division, 209. *Apotheosis of Germanicus*, also long regarded as a St. John; above, 190. *Augustus*, an antique cameo with mediæval mounting, and once used to adorn a reliquary; below, to the left, 227. *Claudius and Messalina* in the characters of Triptolemus and Ceres.

CASE IV., in the centre of the hall, contains the greatest treasures of the collection: 279. Goblet of sardonyx, known as the *Cup of the Ptolemies*, with Bacchic reliefs, from the treasury of St. Denis; 2779. *Cup of Chosroes I.*, king of Persia (d. 575), composed of medallions of rock-crystal and glass of two colours, with Chosroes enthroned in the centre, also from the treasury of St. Denis, where it was known as the 'Cup of Solomon'; 2780-S1. *Trésor de Gourdon*, a tray and flagon of massive gold (6th cent.), found at the village of Gourdon, an interesting memorial of early Christian times. *88. *Apotheosis of Augustus*, the largest cameo in the world, consisting of a sardonyx nearly 1 ft. in height; among the twenty-six figures are Augustus, Æneas, Julius Cæsar, Drusus, Tiberius, Livia, Agrippina, Germanicus, and Caligula. This cameo was formerly in the treasury of the Sainte Chapelle, and was supposed to represent a triumphal procession of Joseph in Egypt. *2778. *Patère de Rennes*, a cup of massive gold, found near Rennes in 1774, with reliefs representing the drinking contest of Bacchus and Hercules (triumph of wine over strength), and bordered with sixteen medallions of Roman emperors of the family of the Antonines from Hadrian to Geta, son of Septimius Severus. 287. Bust of Constantine in agate; in front, *2781, bis. *Medal of Eucratides*, Greek

king of Bactriana, found in 1867, weighing 6 oz. or twenty times the weight of a Greek stater, while the heaviest medals previously found weighed four staters only. The remaining divisions of the case contain antique gold trinkets, Etruscan mirrors, and bronze utensils.

CASES V, VI. Roman and Greek medals (all ticketed). — CASE VII. Mediæval and Renaissance works, which are to be transferred to a room adjoining that of the Duc de Luynes (see below). — CASE VIII. Very interesting French and foreign medals (ticketed). — CASE IX. *Silver Treasure of Villeret* (near Berthouville in Normandy), turned up in 1830 by the plough of a peasant, and consisting of 67 silver figures and vessels, of different periods (several of the 2nd cent. B. C.) and of various values.

The cabinets ranged along the wall opposite the windows contain the *Small Bronzes*, including antique utensils and arms; then, 702. *Cailloux Michaux*, an ovoid stone with cuneiform inscriptions, the most valuable Babylonian monument of the kind; also a choice collection of *Painted Vases*, like those in the Louvre; lastly, more bronzes.

In the corner is a small glass case containing several objects from the tomb of Childeric I., king of the Franks (d. 481), discovered in the church of St. Brice at Tournai in 1655.

The cabinet on the following wall contains small antique *Terracottas*. In the cabinet on the other side of the door, interesting *Objects in Ivory*, four consular diptychs (presented by consuls to senators), and two mediæval diptychs. Lastly, a silver disc, nearly 2½ ft. in diameter, known as the '*Bouclier de Scipion*', with reliefs representing the abduction of Briseis, or her restoration to Achilles by Agamemnon. It was found in the Rhone, near Avignon, in 1656, and probably dates from the fourth cent. of our era.

THE SALLE DU DUC DE LUYNES, to the right of the ante-chamber, contains a choice collection of antique intaglios, cameos, medals, bronzes, and terracottas, bequeathed by the duke, who was a zealous antiquarian (d. 1867). In the centre, a beautiful female torso in Parian marble.

Opposite the principal entrance of the Bibliothèque Nationale rises the **Fontaine Richelieu*, or *Louvois*, in bronze, by *Visconti*, with statues by *Klagmann* representing the Seine, the Loire, the Garonne, and the Saône. It stands in the small *Square Richelieu*, on the site of the old Grand-Opéra, on leaving which the Duc de Berry was assassinated in 1820, and which was taken down in consequence. A chapel was to have been erected on the spot, but the plan was abandoned after the July Revolution.

Following the Rue de Richelieu, we cross, near the Bourse (p. 66), the broad Rue du Quatre-Septembre, which leads to the left to the Place de l'Opéra (p. 69), and soon reach the Grands Boulevards, at a point between the Boul. de Montmartre and the Boul. des Italiens (pp. 66, 67). Beyond them, we follow the Rue Drouot (p. 68) in a straight direction. No. 9, on the left, is the *Hôtel des Ventes Mobilières*, see p. 68. Another important building here is the *Hôtel du Figaro*, or 'Figaro' office (No. 26), which contains a public 'Salle des Nouvelles'. At the end of the Rue Drouot runs the handsome new Rue de Lafayette, nearly 2 M. in length, which begins at the Boul. Haussmann, behind the Opera House, and leads, with its prolongation the Rue d'Allemagne (1¼ M.; p. 193), to the N.E. quarters, passing in front of St. Vincent-de-Paul, and near the Gare du Nord (p. 194). Turning a few paces to the right in the Rue de Lafayette, we then cross it and ascend the Rue du Faubourg-Montmartre, and soon turn to

the left into the handsome new Rue de Châteaudun, in which rises the church of —

***Notre-Dame-de-Lorette** (Pl. B, 21), situated at the N. end of the Rue Laffitte, which leads to the Boulevard des Italiens. It was erected in 1823-36 in the simple style of an early Christian basilica, and is 74 yds. in length, and 35 yds. in width. The Corinthian portico is adorned with a group in the tympanum of the Child Jesus adored by angels, by *Nanteuil* (d. 1865); the statues of the Virtues are by *Foyatier*, *Laitié*, and *Lemaire*.

The INTERIOR, with its gaudy decorations, somewhat resembles a ball or concert-room. The aisles are separated from the nave by thirty-two columns of yellow stucco, and the ceiling is divided into huge coffers lavishly gilded and painted. Some of the frescoes which cover the walls are by eminent artists. At the ends of the aisles are the Baptistery and the chapels of the Eucharist, marriages, and burials, with frescoes by *Blondel* (d. 1853) and *Périn*. Those in the nave, by various artists, represent scenes from the history of the Virgin; and the series is completed by three paintings in the choir and apse: on the right the Presentation in the Temple, by *Heim* (d. 1865); on the left Jesus teaching in the Temple, by *Drolling*; in the centre the Coronation of the Virgin, by *Picot* (d. 1868). The Chapel of the Virgin was decorated by *Orsel*. The two angels in an attitude of adoration, over the high-altar, are by *Nanteuil*. — The services are conducted here with great pomp.

This quarter of the city is inhabited by 'artistes' of every kind, and also by the women who are sometimes called 'Lorettes' from the neighbouring church.

Beyond the Rue de Châteaudun is the Rue de la Victoire (Pl. B, 21), where we observe the *Synagogue* of the same name, a new building by Aldrophe, with a modern Romanesque façade. Nearly adjoining it is the *Salle Herz* (p. 37).

The Rue Notre-Dame-de-Lorette leads to the left (N.) from the church in a few minutes to the small PLACE ST. GEORGES. No. 27, on the left side of the Place, was the house of the celebrated statesman *A. Thiers* (d. 1877), which was demolished by the Communists in 1871. The street then goes on to the Boulevards Extérieurs, which it reaches near the Cimetière Montmartre (p. 198).

The Rue des Martyrs, to the right of the last street, leads to the Boulevard de Rochechouart, at the corner of which is the *Cirque Fernando* (p. 36). No. 80 in the same boulevard is the *Bal de l'Elysée-Montmartre* (p. 38). Nos. 41-45 are the extensive *Collège Rollin*, completed in 1876. Opposite to us rises the **Butte-Montmartre**, a hill famous in the annals of Paris, rising to a height of 330 ft. above the Seine, and containing ancient quarries of gypsum (from which, when calcined, is obtained 'plaster of Paris'). According to tradition, St. Denis (p. 312) and his companions suffered martyrdom here, and the name of the hill is supposed once to have been *Mons Martyrum*. Others derive the name from *Mons Martis*, from a temple of Mars which is said once to have stood here.

In 1147 Louis VI. founded a Benedictine Abbey here, to which the church of *St. Pierre de Montmartre* (Pl. B, 20), on the top of the hill, once belonged. To the right, and at the back of the church, is a '*Jardin des Oliviers*', containing oratories with curious sculptures.

The *Eglise du Sacré-Cœur*, adjoining St. Pierre, designed by Abadie, will when completed be an imposing edifice in the Romanesque-Byzantine style. Little progress has yet been made, as the extensive substructions required for the support of the building have already absorbed a sum of 3,500,000 fr., while the remainder of the 25,000,000 fr. at which the total cost is estimated has yet to be raised by subscription. (Admission to the works, 25 c.; entrance in the Rue de la Fontenelle, at the back.)

The heights of Montmartre witnessed the final struggle between the

French troops and the Prussian and Russian allies on 30th March 1814, and also played an important part in the sieges of 1870-71. On 18th March, 1871, the insurgent soldiers, having assassinated the generals Clément-Thomas and Lecomte, took possession of the cannon on the Montmartre, which had been entrusted to a body of the National Guard. Thus began the Communist rebellion of 18th March to 28th May, 1871, a period of horrors almost without parallel in the chequered annals of Paris. The insurgents were dislodged by the victorious troops on 24th May, and the batteries of Montmartre were then directed against the Communists who occupied Les Buttes-Chaumont (p. 195) and Père-Lachaise (p. 178). — The hill commands a fine view of Paris.

The old suburb of *Montmartre*, occupied by the artisan class, is badly and irregularly built, and many of the streets are only accessible by flights of steps.

Returning to the Boul. de Rochechouart, we may diverge to the S.E. by the Rue de Dunkerque to St. Vincent-de-Paul and the Gare du Nord (p. 194), or we may follow the boulevard to the E. in order to visit St. Bernard (p. 194), which lies a little to the N. of the Boul. de la Chapelle.

II. FROM NOTRE-DAME-DE-LORETTE TO THE GARE DU NORD AND GARE DE L'EST.

St. Vincent-de-Paul. St. Laurent.

Beyond the Rue de Châteaudun, the Rue de Lafayette passes the *Hôtel du Petit-Journal* on the left. It then skirts the *Square Montholon*, adorned with a group in bronze by *Mercié* ('Gloria Victis'), and reaches the *Place de Lafayette*, in which, opposite the Rue d'Hauteville, rises the church of —

***St. Vincent-de-Paul** (Pl. B, 24), erected in 1824-44, by *Le père* and *Hittorf* (d. 1867), a more successful example of the basilica style than Notre-Dame-de-Lorette (length 88 yds., width 40 yds.). The church is approached by two handsome drives, and by a broad flight of steps. Above this spacious amphitheatre rises a projecting peristyle of twelve fluted Ionic columns, bearing a pediment with a relief by *Lemaire*, representing St. Vincent de Paul with a cross in his hand, between Faith and Charity. The two somewhat feeble towers flanking the façade, 138 ft. in height, are connected by a balustrade with statues of the Evangelists. The door under the peristyle is embellished with reliefs by *Farochon* (d. 1871), representing Christ and the Apostles.

INTERIOR. The church consists of a nave flanked with double aisles, the latter being partly occupied by chapels, and partly by galleries. The roof is borne by 84 Ionic stuccoed columns. The open roof is tastefully decorated. The windows of the aisles are filled with stained glass by *Maréchal* and *Grignon*.

The nave is adorned with a celebrated **Frieze by *Hippolyte Flandrin*, the latter pupil of Ingres (p. xxxvi), representing a procession of saints apostles, prophets, martyrs, and popes. The conception of this admirable composition, which is Flandrin's masterpiece, and remarkable for the classic beauty of its forms, is based on the mosaics of the church of S. Apollinare Nuovo at Ravenna. In the dome of the choir is another fresco, by *Picot* (d. 1868), representing St. Vincent de Paul kneeling before Christ on His throne, and presenting children to Him. The high-altar is adorned with a handsome Crucifixion in bronze, by *Rude* (d. 1855). The chapel of the Virgin at the back of the choir contains a fine group of the Virgin and Child by *Carrier-Belleuse*.

A little beyond St. Vincent-de-Paul the Rue de Lafayette crosses the Boulevard de Magenta, which comes from the Place de la République (p. 63) and is continued by the Boul. Ornano leading to St. Ouen (p. 200). To the N. of their intersection runs the short *Boulevard Denain* to the —

Gare du Nord (Pl. B, 24), a railway-station constructed in 1863-64 by *Hittorf*. The principal part of the extensive façade, which is 170 yds in length, is surmounted by a pediment crowned with a statue of Paris in the centre and those of eight important foreign cities connected with Paris by the Ligne du Nord. Behind this façade is the great hall, 220 yds. long, 77 yds. in width, adjoining which are nine different platforms. In front are the ticket-offices for the environs and the post and telegraph offices. On the *left*, the side of departure, are the spacious waiting-rooms. Travelers from abroad and from the provinces arrive on the *right* side. — Lines starting hence, see p. 26; hotels in the vicinity, see p. 2.

A little to the N.W. of the station, at the N. end of the Rue St. Vincent-de-Paul, rises the *Hôpital Lariboisière* (Pl. B, 23), erected in 1846-53, and called after the countess of that name who bequeathed 2,900,000 fr. to the poor of Paris. Visitors are admitted on Sundays and Thursdays. The chapel contains the tomb of Mme. de Lariboisière, by *Marochetti*.

A little to the N. of the hospital, beyond the Boul. de la Chapelle is the handsome **Church of St. Bernard** (Pl. B, 23), with its fine spire, erected in 1858-61, by *Magne*, in the Gothic style of the 14th century. The paintings, pulpit, 'chemin de croix', stained glass by *Gsell-Laurent*, and several good altar-pieces in the transept may be inspected.

Leaving the Gare du Nord by the Boul. Denain, descending the Boul. de Magenta, and turning to the left into the Rue de Strasbourg, we soon reach the —

Gare de l'Est, or *de Strasbourg* (Pl. B, 24), the handsomest railway-station in Paris, designed by *Duquesnay* (d. 1849). The façade is surmounted by a sitting figure of the city of Strasbourg. The pavilions projecting on each side are connected by a colonnade, on the balustrade of which is a clock-dial with half-recumbent statues of the Seine and the Rhine. Trains, hotels, etc., see pp. 2, 26.

In the Boulevard de Strasbourg (p. 64), which leads to the S. from this station, on the left, at the corner of the Boul. de Magenta, rises the church of —

St. Laurent (Pl. B, 24), dating from 593, but repeatedly rebuilt and restored. It was finally remodelled in 1865-66, when two bays were added to the nave, and a handsome Gothic façade with a spire was constructed towards the boulevard. The choir was decorated by *Blondel* (d. 1853), and the high-altar by *Lepautre*. Among the paintings is a Martyrdom of St. Laurent, by *Greuze* (d. 1805), in the S. transept; on the opposite side, St. Laurent among the poor, by *Trezel*. The chapel of Notre-Dame-des-Malades in the apse contains numerous votive offerings.

III. FROM THE GARE DU NORD AND GARE DE L'EST TO THE BUTTES-CHAUMONT.

Market and Abattoirs of La Villette.

The traveller is recommended now to take a cab to the Park of Buttes-Chaumont, nearly $1\frac{1}{2}$ M. distant, and he may also drive thence to the Market of La Villette. Or he may reach the park with the aid of the Belleville omnibus (*M*), which passes the Gare de l'Est, or the Pantin tramway, which ascends the Faubourg St. Denis from the Boul. de Magenta, or the Petite Villette omnibus (*AC*), which passes the Gare du Nord (see Appendix). There are several cafés at the Buttes-Chaumont. Restaurants near the railway-stations, see p. 2.

The Rue de Lafayette ends at the *Bassin de la Villette* (Pl. B, 26, 27), whence the *Canal St. Martin* (p. 62), descends to the right. This basin is formed by the *Canal de l'Ourcq*, which connects the Ourcq, an affluent of the Marne, with the Seine. This canal, 67 M. long, cuts off a long curve formed by the river, while the *Canal de St. Denis*, a ramification towards the N.E., shortens the water-route between the Upper and Lower Seine by 10 M.

On the left we observe the *Douane*, occupying the site of an old gateway erected at the end of last century by Ledoux. To the right and left run the Boulevards Extérieurs.

We now follow the *Rue d'Allemagne* in a straight direction as far as the broad Avenue Laumière, which leads to the right to the park.

The park of the ***Buttes-Chaumont** (Pl. B, 30, 29) lies on the N.E. side of Paris, at the W. end of the hill of Belleville. It extends in the form of an irregular crescent over an area of about 55 acres, but does not cover the whole of the 'buttes' (hills), part of which is still a barren waste. On the summit of these hills once rose the gibbet of Montfaucon, where numerous criminals and others were hanged during the middle ages. The gallows were removed in 1761, and the place afterwards became notorious as a haunt of malefactors. About the year 1865 the authorities, owing to sanitary considerations, began to remove the heaps of rubbish accumulated here, and it was resolved to convert this ill-favoured locality into a park for the benefit of the artisans of this quarter of the city. The peculiar nature of the ground afforded an opportunity of laying it out in a novel and picturesque manner, and the task was skilfully executed by *M. Alphand*, the engineer, and *M. Barillet* (d. 1874), jardinier-en-chef of Paris, at an outlay of 3,412,620 fr.

The quarries formerly worked here have been transformed into a rocky wilderness surrounded by a small lake, while the adjacent rugged surface is now covered with gardens and walks shaded by trees. A cascade falling from a considerable height into an artificial stalactite grotto (formerly the entrance to the quarries) is intended to enhance the attractions of the scene. The highest rock is surmounted by a miniature Corinthian temple, which, as well as the other hills, commands an admirable view in the direction of St. Denis. The city itself, with its ocean of houses, is best surveyed

from a hill on the S. side of the park. To the N. of the lake, outside the park, is the modern *Mairie du XIX^e Arrondissement*, in the Louis XIII. style. A wire bridge, 58 yds. in length, crosses from one of the rocks to another, while others are connected by means of a stone arch, so as to facilitate access to the different points of interest. The park with its mimic romantic scenery presents a curious contrast to the densely peopled city which surrounds it. — The Chemin de Fer de Ceinture (p. 26) is carried through the E. end of the park by means of a cutting and two tunnels, and in the vicinity is the Belleville-la-Villette station (see Appx).

On 26th May, 1871, the Buttes-Chaumont and Père-Lachaise were the only positions still occupied by the insurgents. Those in possession of the park threw shells filled with petroleum into different parts of the city, with a view to aggravate the ruin they had already occasioned, but were exposed to an incessant cannonade from Montmartre. On the 27th they retreated to the lower part of Belleville, where they were met by the advancing troops, and shot down almost to a man.

In the Belleville quarter, to the S.E. of the Buttes-Chaumont, is the handsome church of —

²*St. Jean Baptiste* (Pl. B, 33), built in the Gothic style of the 13th cent. by *Lassus* (d. 1857), and consecrated in 1858. The chief portal is flanked by two towers, 189 ft. in height, which are conspicuous from every part of the city. Mural paintings in the transept by Leloir and Maillet.

The Rue d'Allemagne (p. 195) leads to the fortifications of the city, where it terminates at the Porte de Pantin (see below). To the left, within the 'enceinte', about $\frac{3}{4}$ M. from the Buttes-Chaumont, is situated the *Marché-aux-Bestiaux de la Villette* (Pl. R, 31), which presents a busy scene, especially on Monday and Thursday mornings. It consists of three large pavilions, like those of the Halles Centrales, constructed by Baltard and Janvier, and covers an area of ten acres. The central hall is capable of containing 4600 oxen, that on the right about 7000 calves and pigs, and that on the left 22,000 sheep. Most of the cattle arrive by a branch of the Ceinture railway, on the E. side. Behind the market are stables and offices, at the back of which runs the Canal de l'Oureq. Beyond the canal are the *Abattoirs*, or slaughter-houses, which are also open to the public. The chief entrance to them is in the Rue de Flandre, on the N.W. side. The busiest time here is also in the morning, but the scene is not one which will attract many visitors. The premises are kept scrupulously clean. The butchers here sell their meat at wholesale prices to the retail-dealers of the Halles Centrales. — On the left bank of the Seine are two other large slaughter-houses, one near the Place d'Italie (Pl. G, 23), and the other near the Place de Breteuil (Pl. R, 13). — From the *Abattoirs de la Villette* the traveller may return to the centre of the city by the Ceinture railway (*Pont-de-Flandre* station, Pl. G, 28), by the tramway from Aubervilliers to the Place de la République, or by the omnibus from La Villette to St. Sulpice.

The neighbouring quarters of *Aubervilliers*, *Pantin*, and *Pré St. Gervais* are uninteresting.

7. From the Palais-Royal to the N.W. Quarters.

I. FROM THE PALAIS-ROYAL TO THE MONTMARTRE CEMETERY.

We begin our route by following the Avenue de l'Opéra (p. 69). At the end of the third street on the right we observe the old Théâtre des Italiens, now occupied by the Banque d'Escompte de Paris et la Foncière. We next pass the end of the Rue des Petits-Champs (p. 171), to the right in which is the entrance to the *Passage Choiseul* (P. R, 21; II), an arcade with tempting shops, and containing the entrance to the *Bouffes Parisiens* (p. 34).

We soon diverge by the Rue Gaillon, the next street to the right, which leads to the pleasing *Fontaine Gaillon*, erected in 1828 from a design by Visconti. The basins of the fountain are presided over by a genius mounted on a dolphin, which he strikes with his trident. We follow the Rue de Port-Mahon to the left of the fountain, and cross the Rue Quatre-Septembre (p. 69), beyond which the Rue Louis-le-Grand leads us to the boulevards. Crossing these, passing the Vaudeville (p. 34) on the left, we next follow the *Rue de la Chaussée d'Antin*, at the end of which rises the church of La Trinité. This street, which contains many good shops, soon crosses the Boul. Haussmann, at the point where the Rue Lafayette (p. 191) diverges from it.

***La Trinité** (Pl. B, 18), a church in the latest Renaissance style, built by *Ballu* in 1861-67, has a porch with three large arches, approached by two carriage-drives. Above the façade rises an elegant story with a gallery and a rose of open-work, surmounted by a handsome clock-tower 206 ft. in height, which terminates in two domes, one above the other. The pillars of the somewhat over-decorated façade are adorned with statues of Fathers of the Church, and the balustrade of the second story with groups representing the four cardinal Virtues. The tower is flanked with two lanterns, one on each side of the nave.

The INTERIOR consists of a large nave and two low aisles, separated by handsome columns alternating with pillars, which are embellished with statues of the Apostles. To the four bays of the nave, with their double arcades, correspond chapels on each side. The gallery forming the aisles projects into the choir, below which is a crypt. Over the high-altar rises a tasteful canopy. The apse is occupied by a large chapel richly decorated; paintings by *Em. Lévy* and *d'Elie Delaunay*, and stained glass by *Oudinot*. The nave and the other chapels are also adorned with paintings; those in the nave are by *Jobbé-Duval*; those in the chapels on the right by *Brisset*, *Lecomte-Dunoy*, *F. G. Barrias*, and *Laugée*; those on the left by *Eug. Thirion*, *Rom. Cazes*, *Mich. Dumas*, and *F. François*. Near the entrance are elegant 'bénitiers', surmounted with marble statues of Innocence and Purity by *Gumery*.

The broad street to the E. of the Place in front of La Trinité is the Rue Châteaudun, in which Notre-Dame-de-Lorette (p. 192) is situated. The Rue St. Lazare, in the opposite direction, leads to the Gare St. Lazare (p. 25) and the Boul. Malesherbes (p. 201). The Rue de Londres, to the N.W. of the Place, leads to the *Place de*

l'Europe, and is continued by the Rue de Constantinople as far as the Boul. de Courcelles. (Parc de Monceaux, see p. 200).

We quit the *place* of La Trinité by the Rue Blanche, leading to the N. to the *Boulevard de Clichy*. Here we turn to the left, cross the boulevard, and soon diverge to the right by the short avenue which leads to the —

***Cemetery of Montmartre**, or *du Nord* (Pl. B, 16, 17), the oldest burial-ground of modern Paris, which, though far inferior to Père-Lachaise, is also worthy of a visit.

In the first avenue to the right of the AVENUE PRINCIPALE are four tombs of Polish refugees, the first of which bears the inscription, '*Exoriare aliquis nostris ex ossibus ultor!*' ('may an avenger one day spring from our ashes'). — In the transverse avenue, *Laurecisque* (d. 1860), architect; a curious monument in the Egyptian style. The monument of the *Benazet* family in this avenue is also noteworthy. We descend a flight of steps near this point and reach the —

CARREFOUR DE LA CROIX. Beneath the cross are interred the victims of the 'coup d'état' of 1852. On the side next the principal avenue is the vault of the **Cavaignac* family, to which belonged the author *Godefroy* (d. 1845), and the general *Eugène* (d. 1857), president of the republic in 1848. The recumbent figure of the latter, in bronze, is by Rude.

We now follow the AVENUE DU BUISSON, beyond the cross, turn to the left, and then, after a few more paces, to the right, and thus reach the —

JEWISH CEMETERY (closed on Saturdays). At the end of the walk, on the left, **Halévy*, the celebrated composer (d. 1862), with a statue in marble by Duret. Behind it, the Mausoleum of the *Millaud* family.

We now return to the principal cemetery and follow the AVENUE CORDIER to the right. Here, on the right, is the tomb of **Théophile Gautier* (d. 1873), the poet, a sarcophagus with a statue of Calliope, muse of poetry, by Godebski, bearing, among others, the following inscription: —

*L'oiseau s'en va, la feuille tombe,
L'amour s'étient, car c'est l'hiver,
Petit oiseau, viens sur ma tombe
Chanter quand l'arbre sera vert.*

To the left, *Gozlan* (d. 1866), the author. — On the right, in a narrow side-path, **Louise Thouret* (d. 1856), with the recumbent figure of a girl in marble, by Cavelier. — Farther on in the Avenue Cordier, on the right, **Murger* (d. 1861), author of the '*Vie de Bohème*', with a statue of Youth by Millet.

The AVENUE DU TUNNEL leads hence to the right to the now disused 'concessions temporaires' and 'fosses communes'. On the left, before the tunnel is reached, *Léon Foucault* (d. 1868), a natural philosopher.

We ascend to the right, at the back of the Jewish cemetery. On the hill, right: *Horace Vernet* (d. 1863), the painter; a sarcophagus. — Left: **Princesse Soltikoff* (d. 1845), a chapel, half Gothic and half Greek, covered with gilding and painting. — Right: **Famille Rohart*, with an angel in bronze. Farther on, *Paul Delaroche* (d. 1856), the painter; a large block of marble. Behind it, *Ch. Maury* (d. 1866), composer of sacred music. — Left: *Marshall Lannes* (d. 1809), Duc de Montebello. — Right: *Miecislav Kamienski*, a young Pole, and a volunteer in the French army, killed at Magenta on 4th June 1859; recumbent statue in bronze, by Franceschi, with the last words of the deceased — ‘Adieu rêves, illusions, vanités!’

We descend to the left, and again ascend on the other side. Right: *Ch. Zeuner* (d. 1841), pianist and composer. Farther on, *Duchesse d’Abrantes* (d. 1838), wife of Marshal Junot, and their son; medallion by David d’Angers. Adjacent, *Ary Scheffer* (d. 1858), the painter; with a weeping angel above the door. — Right: *Nourrit* (d. 1839), a singer.

At the foot of the flight of steps, on the right, **Samson* (d. 1871), the tragedian; large bust in bronze, by Crauck.

We remount the steps and follow the AVENUE DE LA CLOCHE in a straight direction. On the left: *De Braux d’Anglure* (d. 1849); a bust and basrelief in bronze. To the right, in a side-path: *A. L. Thiboust* (d. 1867), the dramatist; monument with a relief in marble. In the avenue, on the left: *Armand Marrast* (d. 1852), member of the provisional government, mayor of Paris, and president of the National Assembly in 1848. — Right, opposite the last, in the second row of graves: *Heinrich Heine* (d. 1856), the talented German poet; a simple tombstone with a marble tablet, always adorned with fresh garlands.

Farther on, *Famille Daru*, including Count Daru (d. 1829), the constant companion of Napoleon I., and his representative at the negotiations of Pressburg, Tilsit, and Vienna, Minister of War in 1813. Then, *Viollet-le-Duc* (d. 1879), the architect.

Beyond the path, which leads on the left to the Jewish Cemetery, we turn into the narrow Chemin Artot on the right. — To the left: *Artot* (d. 1845), violinist; *Palmier* (d. 1864), physician.

This path leads to the Avenue de la Croix, into which we turn to the right. We then take the CHEMIN TROYON, the first walk to the right, which traverses the most interesting part of the cemetery. Right: *Troyon* (d. 1865), the painter; *Aglaë Didier* (d. 1863), author. Among the trees, to the left: *Nefftzer*; a fine statue in bronze, by Bartholdi. On the left side of the avenue: *H. Storks* (d. 1866), recorder of Cambridge; marble monument, with medallion. Right: **Baudin*, ‘mort en défendant le droit et la loi, le 3 déc. 1851: ses concitoyens, 1872’; a handsome recumbent figure in bronze, by Millet. Left: *Clapisson* (d. 1866), composer; **Méry*

(d. 1866), author; statue of Poetry, in bronze, by Lud. Durand. Right: *Rouvière* (d. 1865), tragedian; medallion and basrelief by Préault, representing the deceased as Hamlet. Left: **Chauvey* (d. 1871), editor of the 'Siècle', shot by the Communists; an expressive medallion, with a quotation from the journal. Right: **Ward* family, with a large Christ in bronze. Left: *Mène* (d. 1879), sculptor. **Rostan* (d. 1866), professor of medicine; marble statue in haut-relief; *Larmoyer*, with a basrelief in stone. On the left: **Marc-Lejeune*; a massive chapel, surmounted by a sarcophagus with four symbolical statues. To the right, in the cross-avenue: *Polignac* (d. 1863), officer; a large and rich chapel. Left, beyond Marc-Lejeune; *Duchesse de Montmorency-Luxembourg* (d. 1829) and *Marquise de Mortemart* (d. 1876); a large obelisk. Farther on we turn to the left, into the Avenue de la Croix, by which we reach the exit.

II. FROM THE MONTMARTRE CEMETERY TO THE PARC DE MONCEAUX AND THE MADELEINE.

Having regained the Boul. de Clichy, we follow it to the right and soon reach the PLACE DE CLICHY or *Place Moncey*, in which rises the *Monument of Moncey* (Pl. B, 17), erected in 1869, a colossal group in bronze, by *Doublemard*, 19 ft. in height, on a pedestal 26 ft. high, adorned with basreliefs. It represents Marshal Moncey (d. 1842) defending Paris, with a dying soldier beside him.

Opposite the monument the *Avenue de Clichy* ascends to the N., and farther on bends to the left, while the *Avenue de St. Ouen* turns a little to the right. The former is the tramway-route to Asnières (p. 281) and Gennevilliers (p. 280), and the latter to St. Ouen and St. Denis (p. 312), starting from the Boul. Haussmann. Clichy and St. Ouen are uninteresting. The château of St. Ouen, where Louis XVIII. signed his famous declaration of 14th May, 1814, no longer exists, and the park is now private property. A new race-course has recently been opened here.

From the Place de Clichy the *Boulevard des Batignolles* leads us to the W., soon crossing the 'Ouest, Rive Droite' railway. We pass on the left the *Collège Chaptal*, a building constructed by *Train* in 1866-72, of stone and bricks of different colours, and tastefully decorated. We next enter the *Boulevard de Courcelles* and cross the Boul. Malesherbes (p. 201), just beyond which we reach the —

Parc de Monceaux, or *Parc Monceau* (Pl. B, 15), enclosed by a very handsome railing. There are four entrances (see Plan), the chief of which is in the Boul. de Courcelles, where a small rotunda, from the former Barrière de Chartres, has been placed. The park owes its name to a property bought in 1778 by Philippe d'Orléans, surnamed *Egalité*, father of Louis Philippe, who laid it out in so novel and attractive a style that it soon became one of the most fashionable resorts of the 'beau monde'. Balls, plays, and fêtes of the most brilliant description were celebrated here. The Revolution converted the park into national property. Napoleon I. presented it to his chancellor Cambacérès, who however soon restored it to his

imperial master, on account of the great expense in which it involved him. At the Restoration it again became the property of the house of Orleans, and was employed in 1848 for the 'national ateliers'. At length it was purchased by the city of Paris, and upwards of 25 acres of it were sold by the municipality for building purposes, while the remaining 22½ acres were converted into a public park, tastefully laid out in the English style, and accessible to carriages as well as pedestrians.

This park has no pretension to vie with the Bois de Boulogne, or even the Buttes-Chaumont, but it affords a pleasant and refreshing oasis in the midst of a well-peopled quarter of the city, and contains a very fine collection of brilliant exotics. It also retains a few relics of its old attractions, such as the *Naumachie*, an oval piece of water, flanked with a semicircular Corinthian colonnade, and embellished with a statue of Hylas, in bronze, by *Morice*.

From the gate into the Avenue Hoche, at the end of which the Arc de l'Etoile is visible, we observe the gilded domes of the 'Eglise Russe' (Pl. R, 12), in the Rue Daru. This church was built in 1859-61 in the Byzanto-Muscovite style, from a design by *Kouzmine*, and is in the form of a Greek cross. The handsome porch is covered with a gilded dome and surmounted with five pyramids, that in the centre being 156 ft. in height, and all of them terminating in gilded domes with Russian crosses. The church is open on Sundays and Thursdays, 3-5 o'clock. The interior consists of a vestibule, a nave, and a sanctuary, the last-named being screened off, according to the usage of the Greek church, with an 'ikonostas', which derives its name from the figures which adorn it. These last, representing Christ, the Virgin, and several Russian saints, were painted by the brothers *Sorokine* and by *Bronnikoff*. The rest of the church is adorned with paintings by the same artists from scriptural subjects and with prophets by *Wassilieff*.

The **Batignolles** quarter, to the N. of the Boul. de Courcelles, and near the Parc Monceaux, has undergone immense alterations of late, and contains many handsome and tasteful private residences, presenting a pleasing contrast to the monotonous architecture of the ordinary streets of Paris. The traveller will find it worth while to inspect the Rue Prony, opposite the principal entrance to the park, and several of the side-streets, such as the Rues Fortuny and Montchanin, and lastly the Avenue de Villiers and part of the Boul. Malesherbes. In the *Place Malesherbes* (Pl. B, 14) there are also several very handsome mansions, particularly the lofty Hôtel Gailard, in the style of the 15th or 16th century, and recalling the château de Blois.

The *Boulevard Malesherbes* (Pl. B, 11, 14, 15), which passes near the E. side of the Parc Monceaux, was completed in 1861. It extends as far as the fortifications, and is nearly 1¾ M. in length. It is flanked with handsome mansions, and contains few shops. Towards the middle of the lower part rises the church of —

St. Augustin (Pl. B, 15), built by *Baltard* in 1860-68, in a modernised Romanesque style. The building is in the form of an irregular triangle, towards the base of which rises a dome 80 ft. in diameter and 165 ft. in height, crowned with an elegant lantern,

and flanked with four dome-covered turrets. The portal consists of three arches surmounted by a kind of gallery containing statues of Christ and the Apostles, above which are a rose-window and a triangular pediment. The pillars are also embellished with statues of prophets and doctors of the church.

INTERIOR. The church has no aisles, properly so called. The nave preserves its width the whole way back, while the increasing width of the triangle is filled with chapels increasing in depth as they approach the choir. Above are galleries, which are continued up to the dome. The nave is covered with an arched ceiling, borne by arcades of open iron-work, and the columns terminate in figures of angels. The high-altar, standing beneath a sumptuous canopy, is placed above a crypt, which also runs under the nave. The very short transepts terminate in chapels adorned with paintings by *Bouguereau*, that on the right being dedicated to St. Augustine, and that on the left to John the Baptist. In the dome, medaillons of the Evangelists, painted by *Signol*. The Lady Chapel is adorned with a large Adoration of the Shepherds and Presentation in the Temple, by *Brissot*. Stained glass by *Maréchal* and *Lavergne*.

A little below St. Augustin the Boul. Malesherbes is crossed by the Boulevard Haussmann (p. 68). This street is to be prolonged to the E., for 330 yds. more to the Boul. Montmartre, from which it will afford, when complete, a direct route to the Arc de l'Etoile, nearly 2 M. distant. We follow the Boul. Haussmann to the left as far as a square, in the middle of which stands the —

Chapelle Expiatoire (Pl. B, 18 ; II ; fee to attendant), erected in 1820-26 to the memory of Louis XVI. and Marie Antoinette, on the site of the old cemetery of the Madeleine, where they were interred from 1793 to 1815, when their remains were removed to the royal vault at St. Denis. In front of the chapel, which faces the west, is a court flanked with galleries in imitation of ancient tombs, and intended as a monument to other victims of the Revolution. The E. entrance is also in the form of a tomb.

The chapel is in the form of a Greek cross, with a portico, and is covered with a dome. It contains two groups in marble. That on the right, by *Bosio*, represents Louis XVI. and an angel who addresses him with the words, '*Fils de St. Louis, montez au ciel !*' Below is inscribed the king's will. The group on the left, by *Corot*, represents the Queen supported by Religion, a figure which bears the features of Madame Elizabeth, the king's sister, who was guillotined on 12th May, 1794. Inscribed on the monument is the last letter addressed by the queen to her sister-in-law (comp. p. 204). Staircases on each side of the altar descend to a crypt, which occupies the ground where Louis XVI. was originally interred.

One of the streets which quit the Square on the S. side will lead us back to the Boul. Malesherbes, not far from the Madeleine (p. 73).

8. From the Palais-Royal to Vincennes.

The Bois de Vincennes is worthy of a visit, but the excursion will take nearly a whole day. From the centre of the city the best route to it is by the Louvre and Vincennes tramway (C), besides which the

tramway lines *F* and *K* are also available (see Appendix). Steamboats not recommended, as they are often overcrowded. Railway to Vincennes (in connection with which an omnibus runs from the Bourse) inconvenient, as the station of departure is far from the centre of the town. — The traveller who purposes visiting the Archives, the Imprimerie Nationale, and the Musée Carnavalet on his way to Vincennes must of course choose a day on which they are open (see below).

I. FROM THE PALAIS-ROYAL TO THE ARCHIVES NATIONALES AND THE BASTILLE.

We first proceed to the *Halles Centrales* (p. 172), on the N. side of which we follow the *Rue de Rambuteau*, leading across the Boul. de Sébastopol (p. 64) to the *Rue des Francs-Bourgeois*. Here, to the left as we enter the street, are situated the —

Archives Nationales (Pl. R, 23; *III*), established in the old *Hôtel de Soubise*. This building occupies the site of the mansion of the Connétable de Clisson, erected in 1371, of which there still exists in the Rue des Archives, to the left of the façade, a handsome gateway flanked with two turrets (restored in 1846). Down to 1696 the mansion belonged to the powerful Guise family, after which it came into the possession of the family of Soubise. The present Palais des Archives chiefly consists of buildings erected by François de Rohan, Prince de Soubise, at the beginning of the 18th cent., and others recently added or reconstructed. The entrance is in the Rue des Francs-Bourgeois. The court is surrounded by a handsome Corinthian colonnade by *Lamer*; the pediment, with its Corinthian and composite columns, is adorned with sculptures by *R. Lelorrain* (d. 1743).

By a decree of the constitutional assembly a committee was appointed in 1794 to examine and classify the official documents preserved in the public dépôts. This body finished its labours in 1801, and in 1808 the records were transferred to their present repositories.

The national archives are divided into four departments — the 'Secrétariat', the 'Section Historique', the 'Section Administrative', and the 'Section Législative et Judiciaire'. Visitors are admitted on application for purposes of research daily, 10-3 o'clock, except on holidays, on previous application at the *Bureau des Renseignements*. The 'Musée' consists of a collection of the chief treasures of the Archives.

The MUSÉE DES ARCHIVES, or *Musée Paléographique* (open to the public on Sun., 12-3; also on Thurs., during the same hours, by permission obtained from the director), occupies six rooms on the first floor. The principal objects are labelled, and each room contains a catalogue.

I. *Salle des Mérovingiens, des Carolingiens, et des Capétiens*. Opposite the entrance is a model of the Bastille, made from a stone of that building (p. 60). In large frames on the left are exhibited MSS. of the Merovingian and Carolingian periods. Behind them, to the left, in the second row, are the accounts of the Hôtel de St. Louis (1256-57), on tablets of green wax. In a cabinet to the left are the papers relating to the trial of Joan of Arc, with a portrait of the maid drawn during the proceedings. At the end of the second row, funeral scroll of Vital, Abbé de Savigny, with verses attributed to Héloïse (1122-23). — In the third row, registers with miniatures. In the centre are other Merovingian (one

as early as 625) and Carlovingian MSS. On the wall next to the street is hung the testament of Philip Augustus (1165-1223); on the wall at the back of the room, that of St. Louis (1226-70).

II. *Salle des Valois*. On the right, in the first row of glass cases, is the Revocation of the Edict of Nantes by Louis XIV. (1685). The third row contains the famous Edict itself, signed by Henri IV. (1598), and letters of Catherine de Médicis, of Mary Queen of Scots, etc.

III. *Salle des Bourbons* (richly decorated). On the left, within a gilded railing, is a glass case containing, among other curiosities, the 'procès-verbaux' of the examination of Marie Antoinette at the Conciergerie; records of the examination of several other members of the royal family; journal of Louis XVI. (from 1st Jan. 1766 to 31st July 1792); speech delivered by the King before the Convention after his defence by De Sèze (26th Dec. 1792); 'procès-verbal' of the interment of Louis XVI. (21st Jan. 1793). Above the case are the will of Louis XVI., executed at the Temple on 29th Dec. 1792, and the last letter of Marie Antoinette, written in the Conciergerie on 16th Oct., 1793. (The genuineness of these two documents is, however, doubtful; the letter does not bear the queen's signature.) In the centre of the room, near the railing, is the testament of Maria Leszcinska (21st June, 1767).

IV. *Salle Ovale*. Glass case in the centre (right side): record of the Tiers-Etat of Paris (1789), Declaration of the rights of men and citizens (1789), and the Constitution of 1791; (left side) the resolution ordering the destruction of the Bastille, and resolutions by Mirabeau and Sieyès. — This saloon, once the drawing-room of Mme. de Rohan, has a ceiling-painting by *Natoire* (d. 1777), representing the adventures of Psyche.

V. *Salle de la République*. By the first window, several 'assignats', or notes issued by the revolutionary government on the security of confiscated church-lands. By the second window is the famous Oath taken at the Jeu de Paume (p. 285), with the signatures. To the left of the door are documents executed by members of the Convention or by the constitutional government. In the right corner of the central case are several letters of Charlotte Corday.

VI. *Salle du Consulat et de l'Empire*. Numerous documents of comparatively uninteresting character. A table from the cabinet of Louis XVI., on which Robespierre, when wounded, was brought before the 'Comité du Salut Public' at the Tuileries. Above it, an allegorical painting of little artistic value, but historically celebrated. It dates from the reign of Henri IV., and represents the vessel of the Church on its voyage towards the harbour of Salvation, surrounded with boats bringing believers to it, and with others containing assailants. It was discovered in a church of the Jesuits, and afforded an argument against them when the order was suppressed in 1762.

The *Musée Sigillographique*, on the ground-floor, consisting of a very complete collection of seals from the time of Childeric I. (457) down to the present day, is not yet open to the public.

Adjoining the Palais des Archives is the *Ecole des Chartes*, founded in 1820, a school for the training of paleographers.

Opposite the Archives is the *Mont-de-Piété*, or great pawnbroking establishment of Paris, which enjoys a monopoly of lending money on pledges for the benefit of the 'Assistance Publique'. The sums advanced vary from two-thirds to four-fifths of the value of the articles, the maximum lent being 10,000 fr. at this establishment, and 500 fr. at the branch-offices. The interest charged is 9½ per cent at the head-office, and 12 per cent at the branches. The pledges are sold after fourteen months from the time when the borrower has failed to redeem them or to renew his ticket or 're-connaissance'; but within three years more the excess of the price

realised over the sum lent may still be claimed. The Mont-de-Piété lends about 53,000,000 fr. annually.

Adjacent to the Mont-de-Piété is the church of *Notre-Dame-des-Blancs-Manteaux*, facing the street of that name. In the Rue des Francs-Bourgeois, farther on, at the corner of the Rue Vieille-du-Temple, rises a Gothic tower with arcades and a grating, which once belonged to the *Hôtel Barbette*, where Louis of Orleans was assassinated in 1407 by order of Jean sans Peur, Duke of Burgundy. — To the left, a little farther up the Rue Vieille-du-Temple, is the —

Imprimerie Nationale (Pl. R, 23; *III*; admission on Thurs. at 2 p.m.; tickets to be obtained from the director), or government printing-office, established in the old *Hôtel de Strasbourg*, which once belonged to the celebrated Cardinal de Rohan (d. 1803). The court is adorned with a copy in bronze of the Statue of Gutenberg by *David d'Angers* (d. 1856) at Strasbourg. The printing-office employs about a thousand workpeople of both sexes. The types are cast, the paper made, and the binding executed within the same building. Oriental characters are particularly well represented, and on the occasion of a visit to the establishment by Pius VII. the Lord's Prayer was printed in his presence in 150 different languages. The chief business of the office consists in printing official documents of all kinds, books published at the expense of government, geological maps, and certain playing-cards (viz. the 'picture-cards' and the aces of clubs, the manufacture of which is a monopoly of the state). Special permission must be obtained to see the cabinet containing dies and the copy of the Imitation of Christ (translation by Corneille, with miniatures, etc.) which obtained the first prize at the Exhibition of 1855.

Lower down the Rue Vieille-du-Temple, to the S. of the Rue des Francs-Bourgeois, and nearly opposite the Marché des Blancs-Manteaux, is the *Hôtel de Hollande* (No. 47), a handsome edifice of the 17th cent., once occupied by the Dutch ambassador to the court of Louis XIV. and one of the few surviving mediæval relics of this quarter. The gateway is adorned with fine sculptures (heads of Medusa), and the court contains a large basrelief of Romulus and Remus with the wolf, by Regnaudin.

Beyond the Rue Vieille-du-Temple the Rue des Francs-Bourgeois passes on the right the end of the Rue Pavée, at the corner of which rises the old *Hôtel Lamoignon*, dating from the 16th century. Farther off, to the left, in the Rue Sévigné, is situated the —

Musée Carnavalet (Pl. R, 26; *V*; open to the public on Tues. and Thurs., 11-4), or *Musée Municipale*, containing a collection of Parisian antiquities and the new municipal library, which was established here in 1871. The name is a corruption of *Kernevalec*, a lady of that name having once been the proprietor of the mansion,

and it was afterwards the residence of Mme. de Sévigné for twenty years (1677-98). The building, which dates from the 16th and 17th centuries, was begun from designs by *Lescot* and *Bullant*, and completed by *Ducerceau* and *F. Mansart*. It was purchased by government in 1869, and thoroughly restored. The sculptures on the façade and those of the Seasons in the court, facing the entrance, are attributed to *Jean Goujon* (p. 112). The eight other statues, particularly those of four gods of mythology, are of no value.

The **Museum** occupies thirteen rooms on the ground-floor and a gallery in the garden at the back. Descriptive labels everywhere.

VESTIBULE and Room I. Photographs of Gallo-Roman structures; bones of the quaternary period; cut and polished flints; alluvial deposits of the Seine, etc. — **Room II.** Stones from Roman buildings: an aqueduct, city-rampart, and amphitheatre. — **Room III.** Roman millstones and model of an ancient mill. — **Rooms IV-VIII.** Millstones, sarcophagi, shafts and capitals of columns, terracottas, etc. — **Room IX.** Considerable fragments of Roman buildings and sculptures.

Room X. Glass cases on the right: Fragments of Roman weapons; relics from the sarcophagi of a Christian burial-ground of the 4th and 5th cent.; objects in bone and horn, a speciality of Paris. — Case in the centre: Vases and fragments of vases, bronzes, coins found in the garden of the Luxembourg, remains of food, etc. — Case to the right of the chimney-piece: Specimens of ancient marbles. — In the other cases: Earthenware vases, many of them from a cemetery of the 3rd century.

Room XI. Objects of the Merovingian period. Cases on the right: Potters' stamps; vases and relics from churches of the 7th and 8th cent.; trinkets; gold coins. — Case in the centre. Glass and earthenware utensils, fragments of bronze furniture, weapons called 'angons' and 'francisques'. — By the chimney, inscriptions on metal. — Second case on the side next the court: Winding-sheet found in a sarcophagus of the 6th cent. — Large case: Vases of various kinds.

Rooms XII, XIII. Inscriptions, monumental slabs, and a sarcophagus.

The **GARDEN** is reached by returning to the 9th Room and then turning to the left. The gallery contains mediæval and Renaissance sculptures, etc. — At the end of the small garden is a new building, still unfinished, three rooms in which are to be fitted up with the decorations of three 'salons' of the 17th cent. purchased by the city. The 1st will be decorated with eight medallions and a ceiling-painting by *Le Brun*. The 2nd will have a ceiling-painting by *Le Sueur*. The 3rd is to be fitted up as a cabinet of the period of Mazarin. The garden also contains the Arc de Nazareth (16th cent.), formerly at the Préfecture de Police, and the façade of the old guild-house of the drapers (17th cent.).

The **BIBLIOTHÈQUE DE LA VILLE**, founded in 1871, to replace the library destroyed in the Hôtel de Ville, already consists of about 45,000 vols., and 20,000 engravings and charts. It occupies the first floor of the building, and is open to readers on week-days from 10 to 4 (vacation of a week at Easter, and from 15th Aug. to 1st Oct.).

A little beyond the Musée Carnavalet the Rue des Francs-Bourgeois ends at the **Place des Vosges** (Pl. R, 26; V), formerly called the *Place Royale*. The garden in the centre, planted with limes and plane-trees, and enclosed by a railing, is adorned with an *Equestrian Statue of Louis XIII.*, in marble, by Dupaty and Cortot, which was erected in 1829 to replace a statue erected by Richelieu in 1639 and destroyed in 1792. The angles of the square are adorned with fountains.

The Place des Vosges occupies the site of the court of the old *Palais des Tournelles*, where the tournament at which Henri II. was accidentally

killed took place in 1565 (p. 91). Catherine de Médicis caused the palace to be demolished, and Henri IV. erected the square which still occupies its site. The houses, uniformly built of brick and stone, with lofty roofs, are flanked with arcades on the ground-floor. The children who make this their playground, and the military band which plays in the square on Thursday afternoons in summer, impart a little life to this sequestered nook; but at other times it presents an almost monastic appearance. The inhabitants of the square and the neighbouring streets, called the *Quartier du Marais*, are chiefly retired officials and persons of small independent means, who lead a quiet and secluded life. It is difficult to believe that this was the fashionable quarter of Paris in the reign of Louis XIII., when the 'place' may be said to have formed the Palais-Royal of the period. The Place des Vosges was first so named after the Revolution, in honour of the department of that name, which had been the first to send patriotic contributions to Paris, and this name was revived in 1848 and again in 1870.

The Rue des Vosges, to the N.E. of the square, leads direct to the Boul. Beaumarchais (p. 62), near the *Bastille* (p. 59).

II. FROM THE BASTILLE TO VINCENNES.

Tramway from the Louvre to Vincennes, see p. 202, and below. The traveller may also take the tramway from the Bastille to Charenton or the Vincennes railway (p. 26).

The *Tramway from the Louvre to the Cours de Vincennes (F)* passes the Halles Centrales (p. 172) and follows the Rue de Turbigo (p. 173) and the Boul. Voltaire (p. 177). The terminus in the Cours de Vincennes is more than 1 M. from the château. (Fare 30 or 15 c.)

The *Tramway from the Louvre to Charenton (K)* follows the Rues de Rivoli and St. Antoine (p. 92), passes the Bastille, and skirts the quays. Terminus in the lower part of Charenton, less than $\frac{1}{2}$ M. from the entrance to the Bois (p. 209). (Fare 50 or 25 c.)

The *Tramway from the Bastille to Charenton* follows the Rue de Lyon, to the right of the railway, and then the Avenue Dumesnil, which crosses a corner of the Bois de Vincennes near the Lac de Charenton (p. 211). (Fare 50 or 25 c.)

The *Chemin de Fer de Vincennes* corresponds with the Ligne de Ceinture at the *Station du Bel-Air*, and has another station at *St. Mandé* (see below). (Fare from Paris to Vincennes 55 or 30 c.; on Sundays and holidays 55 or 35 c.) Farther on, this line skirts the wood, passing *Fontenay-sous-Bois*, *Nogent-sur-Marne* (p. 210), and *Joinville* (p. 210).

The *Charenton Steamboats* start from the Pont d'Austerlitz, not far from the Bastille (see p. 202).

The TRAMWAY FROM THE LOUVRE TO VINCENNES (C; 40 or 20 c.) runs by the quays and the Boul. Henri IV. (p. 62) to the Bastille. It then follows the Rue du Faubourg-St. Antoine to the **Place de la Nation** (Pl. R, 31), formerly the *Place du Trône*, which forms the E. extremity of Paris, while the Place de l'Etoile forms the N.W. end, upwards of 5 M. distant. The centre of the 'place' is adorned with a large basin and a fountain. The surrounding buildings are uninteresting, with the exception perhaps of the *Ecole Arago*, a superior municipal school opened in 1880. About a dozen different streets radiate from this point, but the traffic is insignificant. In 1660, after the conclusion of the Peace of the Pyrenees, Louis XIV. received the homage of the Parisians on a throne erected here, and from that event the 'place' derived its former name. The two lofty fluted Doric columns erected here on

the site of the old *barrière* were begun in 1788, but not completed till 1847. Each is adorned with two bas-reliefs by *Desbœufs* and *Simart*. Those next the town represent Commerce and Industry, those on the other side Victory and Peace; and they are surmounted with bronze statues of St. Louis by *Etex* and Philippe le Bel by *Dumont*. Beyond the columns begins the *Cours de Vincennes*, a broad avenue leading direct to Vincennes (to the château $1\frac{3}{4}$ M.).

The *Foire au Pain d'Epices*, or 'gingerbread fair', held here during three weeks after Easter, is accompanied with the usual shows, merry-go-rounds driven by steam, miniature tramways, and bicycle courses, which always present a very lively scene.

A tramway-line runs from the Place de la Nation to *Montreuil*, a place famous for its peaches, but otherwise uninteresting. This is also either the starting-point or a station of the tramways to La Villette, to the Place Walhubert (Jardin des Plantes), to the Cours de Vincennes, and to Vincennes.

To the S.E. of the Place de la Nation, Rue de Picpus 35, is the small *Cemetery of Picpus* (Pl. B, 31; adm. 50 c.), which contains the tombs of members of some of the oldest families in France (*Montmorency*, *de Noailles*, *Gramont*, *Crillon*, *Clermont-Tonnerre*, etc.). At the end is the 'Cimetière des Guillotinés', where 1300 victims of the Revolution, executed at the *Barrière du Trône*, are interred.

The Vincennes tramway next traverses the Boul. de Picpus and the Avenue de St. Mandé, passing the station of that name on the Vincennes railway. At *St. Mandé*, to the S., a village with 7500 inhab., are two asylums for old men, and a cemetery containing a statue of Armand Carrel (d. 1836) in bronze, by *David d'Angers*. About 2 min. from the station is the pretty *Lac de St. Mandé*, with an island and well wooded environs.

Vincennes (*Café de la Paix*, Square Marigny, near the tramway-terminus; *Restaurants Marconi* and *Philippe*, Avenue Marigny 7 and 15; *Café de la Porte Jaune*, in the wood, p. 210), a town with 18,243 inhab., is a place of no importance except as one of the fortresses in the outskirts of Paris. The only object of interest in the town is the *Statue of General Daumesnil*, by Rochet, in the Cours Marigny, near the tramway-station. The gesture of the figure forms an allusion to the anecdote that when the general, who defended the château in 1814 and 1815, was called on to surrender, he replied that he would not do so till the Allies restored to him the leg he had lost at the battle of Wagram.

The **Château de Vincennes** (shown on Sat., 12-4, by permission from the Ministère de la Guerre at Paris) was founded in the 12th cent. and afterwards gradually enlarged. It was used as a royal residence till 1740, when Louis XV. converted it into a manufactory of porcelain. In 1751 these works were removed to Sèvres, and the Château de Vincennes became first a military school and then (1757) a weapon-manufactory. In 1832-44, under Louis Philippe, the château was strongly fortified and transformed into an extensive artillery dépôt, with an 'Ecole de Tir'.

The château was used as a *State Prison* from the days of Louis XI. (1461-83) onwards. Among many illustrious persons who have been con-



fined within its walls, may be mentioned the King of Navarre (1574), the Grand Condé (1650), Cardinal de Retz (1652), Fouquet (1661), Count Mirabeau (1777), the Duc d'Enghien (1804), the ministers of Charles X. (1830), and the conspirators against the National Assembly (15th May, 1848).

A melancholy interest attaches to the fortress from its having been the scene of the execution of the unfortunate Duc d'Enghien, the last scion of the illustrious Condé family. On the suspicion that he was implicated in a conspiracy against the emperor, he was arrested by order of Napoleon on 14th March 1804, on German territory, conveyed to Vincennes, and there condemned to death by a court-martial. The sentence was executed on 20th March, and the body of the duke interred in the fosse where he was shot. In 1816 Louis XVIII. caused his remains to be removed to the chapel, where he erected a monument to his memory.

In May, 1871, the château was one of the last places occupied by the insurgents. They evacuated it on the approach of the Versailles troops, leaving one of their number concealed in a casemate, with instructions to set fire to the powder-magazine when the troops had entered. As, however, almost certain death awaited him in any case, the unfortunate man preferred suicide to the execution of his murderous commission.

The *Chapel*, with its tasteful Gothic front, begun in 1379 under Charles V., and completed in 1552 in the reign of Henri II., has recently been restored. The lofty vaulting and the stained glass by *Cousin* are worthy of notice. The monument of the Duc d'Enghien, now in the old sacristy, a poor work by *Desaine*, consists of four figures in marble: the duke supported by Religion, France bewailing his loss, and a figure emblematic of Vengeance.

The *Salle d'Armes*, or Armoury, fitted up in 1819, is said to contain weapons sufficient to equip 120,000 men. The artillery stores occupy the ground-floor, and the other arms the floor above.

The *Donjon*, or Keep, in which state-prisoners were formerly confined, is a massive square tower of five stories, 170 ft. in height, with four smaller towers at the corners. The walls are 10 ft. thick. The platform, to which 237 steps ascend, commands a fine view.

To the E. of the château is the Fort de Vincennes, beyond which begins the —

Bois de Vincennes, a beautiful park, much less frequented than the Bois de Boulogne, but of scarcely inferior attraction, though unfortunately disfigured by the plain in the centre.

The park was once a forest, where Louis IX. (d. 1270) used to hunt and to administer justice; but it was entirely replanted by Louis XV. in 1731. Since that period considerable encroachments on its extent have been made by the railway and the fortifications, but it still covers an area of about 2250 acres, including the Champ de Manœuvres ($\frac{1}{2}$ M. wide) in the middle, and the artillery 'Polygone'. In 1857-58 it was successfully transformed into a public park by *Vicaire* and *Bassompierre*.

Having reached the (8 min.) angle of the fort, we incline to the right and take the road in the centre, the Route de Joinville (see below), and, a little farther on, the Route de Nogent to the left (see below). About $1\frac{1}{4}$ M. from the château we reach the *Lac des Minimes*, formed in 1857 on ground which belonged to the order of that name from 1854 to 1784. The lake is 20 acres in area, and

contains three islands. The smallest of these, the *Ile de la Porte-Jaune* at the N. end, is connected with the mainland by a bridge and contains a *Café-Restaurant*.

Opposite the *Ile de la Porte-Jaune* begins an avenue leading to *Fontenay-sous-Bois*, a village and railway-station about $\frac{1}{3}$ M. to the N.E., with a number of pleasant villas (4445 inhab.). — About $\frac{1}{2}$ M. to the E. of the lake, at the end of the Route de Nogent, lies *Nogent-sur-Marne* (7559 inhab.), another small town with numerous country-houses. A viaduct of a branch of the Strassburg railway, $\frac{1}{2}$ M. in length, crosses the Marne here.

Round the lake, at some distance from its banks, runs the *Route Circulaire*, and an avenue also skirts the bank (a circuit of 20-30 min.). Boats may be hired on the E. side (1 fr. per hour for each person).

Proceeding towards the E. end of the lake, we pass the small *Cascades* by which it is fed, formed by the *Ruisseau de Nogent* and the *Ruisseau des Minimes*. Following a fine avenue to the left, a little farther on, we approach the latter brook and skirt it as far as the Route de Joinville and the *Plaine de Gravelle*, which divides the Bois into two distinct parts. The plain extends from this point to the château, nearly 2 M. distant, and is at places nearly 1 M. in width. On the left we observe the *Redoute de la Faisanderie*, and farther on, the *Redoute de Gravelle*. On the right is the *Race Course* (p. 38); beyond it lies the *Champ de Manœuvres*, used for infantry drill; and farther distant, on the left, is the *Polygone de l'Artillerie*. At a crossway in the Champ des Manœuvres rises a *Pyramid*, restored since 1871, where the oak under which St. Louis once administered justice is said to have stood. From the outskirts of the Bois, near the Redoute de la Faisanderie, we obtain pleasant glimpses of the valley of the Marne and of the hills to the N. of Paris.

The road skirting the Bois on the side next to the plain leads from Vincennes to *Joinville-le-Pont*, a village situated a little to the left of the Redoute, and a station on the Chemin de Fer de Vincennes (p. 207). The subterranean *Canal de St. Maur*, which begins here, 660 yds. in length, constructed in 1825, enables barges to cut off a circuit of 8 M. described by the Marne. Farther distant are the stations of *St. Maur-Port-Créteil*, *Le Parc de St. Maur*, and *Champigny*. The last of these, on the left bank of the Marne, is memorable as the scene of the battles of 30th Nov. and 2nd Dec. 1870, at which Generals Trochu and Ducrot vainly endeavoured to force a passage through the German lines. A monument on the hill Fehind Champigny marks the site of a crypt containing the remains of the French and German soldiers who fell on that occasion.

A little beyond the Redoute we observe the *Ferme de la Faisanderie*, a model farm, where good milk is to be had. Beyond it the Avenue de la Ferme passes the stand of the race-course and ascends to the *Lac de Gravelle*. This small lake is fed by means of a steam-pump on the bank of the Marne, and is drained by the *Ruisseau des Minimes*, which flows under ground to a point near the Joinville road, and the *Ruisseau de St. Mandé*, which descends to the Lac de St. Mandé (p. 208), with a branch to the Lac de Charenton (see below). A few paces from the lake is the **Rond-*

Point de Gravelle (refreshments in summer), which commands an admirable survey of the valleys of the Marne and Seine (see Plan of the Bois, and that of the Environs of Paris, pp. 208, 280).

The roads to the right beyond the Rond-Point are closed when artillery practice is going on at the Polygone. We follow the *Avenue de Gravelle*, to the left, towards the ($1\frac{1}{4}$ M.) Lac de Charenton. A little to the left are the *Hospice d'Aliénés* of Charenton-St. Maurice and the *Asile de Vincennes* for patients of the artizan class, the latter being much nearer to Charenton than to Vincennes. We may then follow the *Route de Charenton* to St. Mandé, where there is a station of the Tramway Sud de la Bastille (p. 207).

The name of *Charenton* (8822 inhab., incl. *Conflans* and *Les Carrières*) is now chiefly known in connection with its Lunatic Asylum, which stands on the hill within the district of St. Maurice, a small town with 4577 inhab., which has sprung up since 1842. In 1606 a Protestant church was erected at Charenton with the sanction of Henri IV., but it was demolished in 1685 in consequence of the revocation of the famous Edict of Nantes. The Marne is crossed here by a bridge, a little above its influx into the Seine. (Steamboat and tramways, see p. 207.)

That part of the Bois de Vincennes which lies to the N. of Charenton and adjoins the fortifications of Paris on the W. was laid out in 1857-58. Its chief ornament is the *Lac de Charenton* or *de Daumesnil*, a considerable sheet of water containing two pretty islands, which are connected with each other and with the mainland by bridges. Among the attractions here are an artificial grotto with a temple above it, and a café. Visitors to the islands may then cross to the Avenue Daumesnil by ferry (10 c.) instead of returning by the bridges. (Boats on the lake 50 c. to 2 fr. per hour, according to tariff.) On the farther side of the Avenue Daumesnil lies St. Mandé, which has been already mentioned (p. 208).

THE CITE.

The *Cité* (Pl. R, 20, 23, 22; V), as already observed (p. xv), is the most ancient part of Paris. Here lay in the time of Cæsar, the Gallic town of *Lutetia Parisiorum*; and the Paris of the Romans and the Franks was confined to the same site, with the addition of a small settlement on the left bank of the Seine surrounded by forests and marshes. Under the Frankish monarchs the Church established her headquarters here. At a later period the town gradually extended on the right bank, where by the end of the 13th cent. there were 194 streets, while the two older quarters contained 116 only. The *Cité*, however, still retained its prestige as the seat of the old *Royal Palace* and of the cathedral of *Notre-Dame*. Almost every street at this time contained its church or chapel, regarded in some cases with peculiar veneration on account of the sanctity of an altar (as *St. Germain-le-Vieux* and *Ste. Geneviève d'Ardent*), or the possession of some wonder-working picture or image (as *St. Eloi*); while others, such as *La Sainte-Chapelle* in the royal palace (p. 214), were eminent for beauty of architecture and sumptuousness of decoration. On one side of *Notre-Dame* rose the *Episcopal Palace* and the *Hôtel-Dieu*, originally an asylum for pilgrims and the poor; on the other side was the house of the *Canons*, who play so prominent a part in the history of the university. In the *Cité* the predominant element in the population was the ecclesiastical, while the burgesses and the men of letters chiefly occupied the districts to the N. (right bank, *la Ville*) and S. (left bank, *l'Université*) respectively.

The *Cité* has long ceased to be the centre of Parisian life, but it possesses the two finest sacred edifices in Paris, the Cathedral of *Notre-Dame* and *La Sainte-Chapelle*. The *Hôtel-Dieu* still exists, but the site of the royal palace is occupied by the *Palais de Justice*.

9. Palais de Justice. Sainte-Chapelle. Notre-Dame.

I. PALAIS DE JUSTICE AND SAINTE-CHAPELLE.

Tribunal de Commerce. Pont-Neuf. Préfecture de Police.

The *Cité* is approached from the right bank of the Seine by the *Pont-au-Change* (p. 89), and the *Boulevard du Palais*, or by the *Pont-Neuf* (p. 216). The *Pont-au-Change* commands an excellent survey of the *Palais de Justice*.

The **Palais de Justice* (Pl. R, 20, V; open daily, except Sundays and holidays) occupies the site of the ancient palace of the kings of France, which was presented by Charles VII. in 1431 to the

Parlement, or supreme court of justice. In 1618 and again in 1776 the palace was so much injured by fire that nothing of it now remains except the *Tour de l'Horloge*, at the N.E. corner, near the Pont-au-Change, the *Tour du Grand César* and the *Tour de Montgomery* on the N. side, the pinnacled *Tour d'Argent*, the *Sainte-Chapelle* or palace-chapel, and the *Kitchens of St. Louis*. The clock in the *Tour de l'Horloge*, adorned with two figures representing Justice and Piety, originally by Pilon, is the oldest public clock in France. It was constructed in 1370 by Henri de Vic, a German clockmaker, and was restored in the 18th cent. and in 1852.

The Palais underwent extensive alterations between 1839 and 1870, its restoration being almost complete when the war of 1870 broke out. The wanton destruction of a great part of the building on 22nd May, 1871, forms another of the numerous crimes of which the Commune was guilty. The damage has since been repaired, but the projected improvements are still far from being complete.

The principal entrance of the Palais de Justice is by the *Cour d'Honneur*, adjoining the Boulevard du Palais, and separated from it by a handsome railing. The Doric pediment of the façade is adorned with statues of France and Plenty by Berruyer, and Justice and Prudence by Leconte, and covered with a quadrangular dome.

We ascend the handsome flight of 37 steps to the *Vestibule*, which is also used by the members of the bar as a 'vestiaire'. The advocates in their black gowns are frequently seen pacing up and down the different galleries whilst the courts are sitting (from 10 to 4 o'clock). The staircase in the middle, adorned with a statue of Justice, leads to a number of rooms which present no attraction. Turning to the right and passing through a glass door, we enter the *Salle des Pas-Perdus*, the restoration of which was completed in 1878. This hall, one of the largest of the kind in existence, is 80 yds. long, 30 yds. in width, and 33 ft. in height. It consists of two vaulted galleries, separated by arcades with Doric pillars, and a number of the 'Chambres', or courts, open into it. Some of the most eminent French barristers may frequently be heard pleading here. In eloquence they are unsurpassed, though the soundness of their reasoning may sometimes be questioned. Many historical reminiscences attach to this part of the building. Before the fire of 1618, this was the great hall of the palace, where the clergy of the '*basoche*' (a corruption of *basilica*, or royal palace) were privileged to perform moral plays and farces. On the right side is a monument erected by Louis XVIII. in 1821 to the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal; the statue is by *J. Dumont*, the figures emblematic of France and Fidelity are by *Bosio*, and the basrelief by *Cortot*. Nearly opposite, a similar monument was erected in 1879 to *Berryer* (d. 1868), a celebrated advocate, with a statue by *Chapu*, between figures of Eloquence and Fidelity.

To the left of the Salle des Pas-Perdus is the *Galerie des Merciers*, a long corridor so named from the tradesmen who once sold their goods in stalls here. On the right is the *Chambre Criminelle*, completed in 1877, with a ceiling in wood richly carved and gilded. Adjoining it is the new *Galerie St. Louis*, adorned with a statue of St. Louis and frescoes by Merson. Farther on are the *Chambre des Requêtes* and the *Nouvelle Salle des Pas-Perdus*, which forms the vestibule of the Palais on the side next to the Place Dauphine. This hall is embellished with statues of four monarchs who were eminent as legislators: St. Louis and Philip Augustus on the N., and Charlemagne and Napoleon I. on the S. side. The staircase in the middle, with a figure of Justice by *Perraud*, leads to the *Cour d'Assises*.

Three vaulted passages lead from the Cour d'Honneur to the S. into the *Cour de la Sainte-Chapelle*, where, on the left, is the entrance to the *Tribunaux de Police Correctionnelle* (12-4 o'clock), and on the right the entrance of the —

****Sainte-Chapelle** (open to the public, 12-4 daily, except Mon. and Frid.). This was the ancient palace-chapel, erected in 1245-48 during the reign of St. Louis by *Pierre de Montereau* for the reception of the sacred relics, now at Notre-Dame (p. 217), which St. Louis is said to have purchased from Jean de Brienne, King of Jerusalem, and his son-in-law Baldwin, Emperor of Constantinople, for 3 million francs. The chapel (115 ft. long, 36 ft. wide), which has been restored recently, is a perfect gem of Gothic architecture, but unfortunately is partly concealed by other portions of the Palais. In 1871 it narrowly escaped destruction, as it was almost entirely surrounded by a blazing pile of buildings. The only service now performed here is the 'Mass of the Holy Ghost', celebrated annually on the re-opening of the courts after the autumn vacation. The interior consists of two chapels, one above the other.

The LOWER CHAPEL, consisting of nave and aisles, was used by the domestics of the palace. It contains the tombs of numerous canons of the Ste. Chapelle. A spiral staircase ascends to the —

UPPER CHAPEL, in which the court attended divine service. The proportions of this Chapel, which is 66 ft. in height, are remarkably light and elegant. Nearly the whole of the wall-surface is occupied by 15 large windows (49 ft. by 13 ft.), with magnificent stained glass framed in beautiful tracery. The stained glass, part of which dates from the time of St. Louis, has been recently restored. The subjects are from the Bible and the lives of saints. The glass in the rose-window, dating from the 15th cent., represents subjects from the Apocalypse.

The polychrome decoration of the walls harmonises well with the coloured windows. Against the pillars are placed statues of the twelve Apostles. Behind the handsome altar is the Gothic canopy, in wood, where the sacred relics were formerly preserved. One of

the two small spiral staircases here, in gilded wood, was executed in the 13th cent.; the other is modern. We quit the chapel by the portal of the upper church, above which rises a fine pediment flanked by two turrets, and turn to the right into the vestibule of the Palais.

Quitting the Palais by the principal entrance, we observe to the left of the flight of steps one of the entrances to the **Conciergerie** (Pl. R, 20; V), a prison famous in the annals of France, which occupies the lower part of the Palais de Justice adjoining the Seine. (Visitors enter from the quay. Permission must be obtained from the Préfet de Police, at the Préfecture, Avenue de Constantine, opposite the Palais, between 10.30 a.m. and 3 p.m.) Most of the political prisoners of the first Revolution were confined here before their execution. Profound interest attaches to the small chamber or cell in which Marie Antoinette was imprisoned. The crucifix and arm-chair belonged to the ill-fated queen, and were used by her during the sixty days she spent here. An altar has since been added, and the cell has been embellished with paintings representing Marie Antoinette taking leave of her family, and her last communion. Adjoining this chamber, and now connected with it by an archway, is the cell in which Robespierre was afterwards confined. Beyond these is the Hall of the Girondists, now a prison-chapel. — The so-called *Cuisines de St. Louis* are also situated in this part of the building. (Permission, see above.)

Opposite the Palais de Justice, on the E. side of the Boul. du Palais, rises the **Tribunal de Commerce** (Pl. R, 20; V), built by *Bailly* in the Renaissance style in 1860-66. Being placed across the line of the Boulevard de Sébastopol, it is visible from the Gare de l'Est. The interior, which is open to the public on week-days, deserves a visit. At the top of the staircase which ascends to the courts, are some sculptures by Dubut. On the first landing are statues of Industrial Art by Pascal, Mechanical Art by Maindron, Commerce by Land by Cabet, and Maritime Commerce by Chapu; and above are caryatides by Dubut. From this point we reach a long corridor, into which the court-rooms open. Enclosed within the building is a quadrangle surrounded by two colonnades, one above the other, above which are caryatides by Carrier-Belleuse supporting the iron framework of the glass-covered roof. The *Salle d'Audience* on the first floor, to the left of the staircase, wainscoted with oak, is adorned with panels in imitation of porcelain painting, and with pictures relative to the purpose of the building, by Fleury.

Leaving the Tribunal de Commerce, we cross the boulevard to the Tour de l'Horloge, and skirt the Quai de l'Horloge, on the left side of which are entrances to the Conciergerie (see above), and the *Cour de Cassation*, both forming part of the Palais de Justice, the W. side of which has lately been rebuilt.

The *W. Façade of the Palais de Justice* was constructed by *Viollet-le-Duc*. The gravity of the style accords well with the purpose of the building. Eight fluted Doric columns and two corner-pillars support the rich entablature. The six allegorical figures below the windows represent Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; Force and Justice, by Jaley. A flight of steps ascends to the entrance of the New Salle des Pas Perdus (p. 214).

Opposite this façade formerly stood the Préfecture de Police, in which the so-called 'préfets de police' of the Commune, *Raoul Rigault*, and *Ferré*, were established in May, 1871. On 22nd May, *Ferré* set the Préfecture on fire, while *Rigault* ordered 150 prisoners confined here to be released in order to aid in the defence of the barricades against the troops. As they refused to obey, they were shot by the insurgents, or perished in the flames.

To the *W.* of the Palais de Justice lies the small triangular *Place Dauphine*, constructed under *Henri IV.* (d. 1610), and recently embellished with flower-beds. The old brick houses are to be replaced by new buildings in connection with the Palais de Justice.

The **Pont-Neuf* (Pl. R, 20; V), farther on, at the *W.* end of the island, a bridge 360 yds. in length, and 25 yds. in width, crossing both arms of the Seine, was constructed in 1578-1604, but was remodelled in 1852. The masks supporting the cornice on the outside are copies of those originally executed by *G. Pilon*. On the island, halfway across the bridge, rises an *Equestrian Statue of Henri IV.*, by *Lemot*, erected in 1818 to replace one which had stood here from 1635 to 1792, when it was melted down and converted into cannon. By way of retaliation *Louis XVIII.* caused the statue of *Napoleon* on the Vendôme column and that of *Desaix* in the Place des Victoires to be melted down in order to provide material for the new statue. The Latin inscription at the back is a copy of that on the original monument. At the sides are two reliefs in bronze, which represent *Henri IV.* distributing bread among the besieged Parisians, and causing peace to be proclaimed by the Archbishop of Paris at Notre-Dame.

In the 16th cent. the Pont-Neuf was the scene of the recitals of *Tabarin*, a famous satirist of the day, and it was long afterwards the favourite rendezvous of news-vendors, jugglers, showmen, loungers, and thieves. Any popular witticism in verse was long known as 'un Pont-Neuf'.

The bridge commands an admirable view of the Louvre. The large edifice on the left bank is the Monnaie (p. 241), and beyond it is the Institut (p. 239).

In returning to the Boul. du Palais by the Quai des Orfèvres, on the side of the Cité next to the left bank, we pass the S.W. portion of the Palais de Justice, containing the 'préfecture de police'. In 1870, when the Franco-Prussian war was declared, the building had just been completed, but it was partially destroyed by the Communists the following year, and has since been restored. It now contains court-rooms and offices belonging to the Palais. The old buildings on this side of the Palais are to be cleared away.

On 21st May, 1871, Ferré, the last soi-disant prefect, directed the walls and furniture of the old and the new Préfecture to be saturated with petroleum, and imprisoned the concierge for refusing to assist him. At night the buildings were set on fire, and the old Préfecture, being partly constructed of wood, was entirely destroyed, while the new was completely gutted. The concierge, however, escaped, and succeeded in rescuing a number of valuable documents from the flames.

The new **Préfecture de Police** (Pl. R, 19, 20) occupies the old municipal barracks and two 'hôtels d'état major' in the Boul. du Palais, opposite the Palais de Justice, and adjoining the Pont St. Michel. From this point radiate all the threads which constitute the partly visible and partly invisible network of police authority which extends over the whole city, at a cost to the municipality of more than 20 million fr. per annum. The buildings contain the offices of the Prefect and about 300 subordinate officials. The municipal police force, numbering 7,800 men, is commanded by a colonel, and of these about 6,800 are the ordinary constables ('gardiens de la paix', 'sergents de ville'). Besides these there are 6000 'gardes républicains' and 1500 'sapeurs-pompiers', or firemen. This large and efficient staff also superintends the sanitary arrangements of the city. Paris is now one of the cleanest towns in the world, and notwithstanding the 60,000 criminals it is computed to harbour, affords greater security to its inhabitants than the quietest provincial town. — The police-stations are recognisable in the evening by their red lamps.

II. NOTRE-DAME.

Hôtel-Dieu. Morgue. Ile St. Louis.

On the way from the Boul. du Palais to Notre-Dame we cross the Place du Parrois, on the N. side of which is the Hôtel-Dieu (p. 220).

The ***Cathedral of Notre-Dame** (Pl. R, 22, V; admission, see below), founded in 1163 on the site of a church of the 4th cent., was consecrated in 1182, but the nave was not completed till the 13th century. The building has since been frequently altered, and has been judiciously restored since 1845; but the general effect is hardly commensurate with the renown of the edifice. This is owing partly to structural defects, partly to the lowness of its situation, and partly to the absence of spires. It is moreover now surrounded by lofty buildings which farther dwarf its dimensions; and, lastly, the surrounding soil has gradually been raised to the level of the pavement of the interior, whereas in 1748 the church was approached by a flight of thirteen steps.

During the Revolution the cathedral was sadly desecrated. A decree was passed in August 1793, devoting the venerable pile to destruction, but this was afterwards rescinded, and the sculptures only were demolished. On 10th Nov. in the same year, the church was converted into a 'Temple of Reason', and the statue of the Virgin replaced by one of Liberty, while the patriotic hymns of the National Guard were heard instead of the usual sacred music. On a mound thrown up in the choir burned the 'torch of truth', over which rose a 'temple of philosophy', in the Greek style,

adorned with busts of Voltaire, Rousseau, and others. The temple contained the enthroned figure of Reason (represented by Maillard the ballet-dancer), who received in state the worship of her votaries. Damsels clothed in white, with torches in their hands, surrounded the temple, while the side-chapels were devoted to orgies of various kinds. After 12th May, 1794, the church was closed, but in 1802 it was at length re-opened by Napoleon as a place of divine worship.

In 1871 Notre-Dame was again desecrated by the Communists. The treasury was rifled, and the building used as a military dépôt. When the insurgents were at last compelled to retreat before the victorious troops, they set fire to the church, but fortunately little damage was done.

The **FACADE*, the finest part of the cathedral, dating from the beginning of the 13th century, and the earliest of its kind, has served as a model for the façades of many other churches in the N.E. of France. It is divided into three vertical sections by plain buttresses, and consists of three stories, exclusive of the towers. The three large recessed portals are adorned with sculptures, which, so far as they have survived the ravages of the Revolution, are fine specimens of early-Gothic workmanship. Those on the central portal represent the Last Judgment; the noble figure of Christ on the pillar in the middle is modern. The portal on the right (S.) is dedicated to St. Anne, and that on the left (N.), by which the church is generally entered, to the Virgin, both being adorned with sculptures relating to these saints. The relief representing the burial of the Virgin is noteworthy. This story is connected with the one above it by the *Galerie des Rois*, a series of niches containing modern statues of twenty-eight French kings replacing those destroyed during the Revolution. Above the gallery, in the centre, rises a statue of the Virgin, with two angels bearing torches, to the right and left of which are figures of Adam and Eve. The centre of the second story is occupied by a large rose-window, 42 ft. in diameter, with the simple tracery of the early-Gothic style. At the sides are double pointed windows. The third story is a gallery composed of pointed arches in pairs, about 26 ft. in height, borne by very slender columns, each double arch being crowned with an open trefoil. Above this gallery runs a balustrade, surmounted with figures of monsters and animals; and the façade then terminates in two uncompleted square towers, each pierced with a pair of pointed windows, about 54 ft. in height. The lateral portals and the exterior of the bold and elegant choir also deserve inspection. The S. door of the transept is embellished with fine iron-work, restored by Boulanger. The spire above the cross, 147 ft. in height, and constructed of wood covered with lead, was erected in 1859.

The INTERIOR is open to visitors the whole day, and the choir from 10 to 4; tickets admitting to the sacristy, treasury, and chapter-house (50 c.) are procurable on week-days from the Suisse at the entrance to the choir in the right aisle. High Mass on Sundays at 10 a.m.; adm. to the galleries of the choir 50 c., on great festivals 1 fr.

The church, which consists of a nave and double aisles, crossed

by a single transept, is 139 yds. long and 52 yds. broad. The double aisles are continued round the choir, affording the earliest example of this construction. The choir is circular in form, as in most early-Gothic churches. The chapels introduced into the spaces between the buttresses of the aisles and choir are in a late-Gothic style. The vaulting, 110 ft. high in the nave, is borne by 75 pillars, many of which, unlike those in other Gothic buildings, are round. Above the inner aisles runs a triforium borne by 108 small columns, and the clerestory is pierced with 37 large windows. The ancient stained glass of the roses over the principal and lateral portals is worthy of inspection. To the right of the S. portal are two marble slabs in memory of 75 victims of the Commune (p. 177). The *Organ*, built in 1750, and restored and enlarged by Cavaillé-Coll in 1868, is a fine instrument, with 5246 pipes and 86 stops. The pulpit, designed by *Viollet-le-Duc*, and executed by *Mirgen*, is a master-piece of modern wood-carving.

The *Choir* and *Sanctuary* are separated from the ambulatory and from the nave by very handsome railings. The choir-stalls and the reliefs in wood, chiefly representing scenes from the history of Christ and the Virgin, should be noticed. Behind the new high-altar, completed in 1874, is a Pietà in marble by *N. Coustou* (p. 116). In the sanctuary, to the right and left, are statues of Louis XIII. and Louis XIV., also by *Coustou*.

The choir-chapels contain a number of monuments, chiefly of former archbishops of Paris. Beginning at the sacristy: *Archb. Affre* (d. 1849), by Debay; *Archb. Sibour* (d. 1857), by Dubos; *Comte d'Harcourt* (d. 1718), representing a dead man rising from the tomb, by Pigalle; *Archb. Darboy* (d. 1871) and his predecessor *Cardinal Morlot* (d. 1863); *Bishop Matiffas de Bucy* (d. 1304), by the Lady Chapel; *Cardinal de Belloy* (d. 1806), a group in marble by Deseine, representing the prelate at the age of ninety-nine giving alms; *Cardinal de Noailles* (d. 1729), in a chapel adorned with frescoes by Maillot; *Arch. Juigné* (d. 1811), by Carlettier; monument of *Marshal Guébriant* (d. 1643), and his wife *Renée du Bec-Crépin*. — The wall outside the enclosure of the choir is adorned with twenty-three interesting reliefs in stone, representing scenes from the life of Christ, by *Jehan Ravy* and his nephew *Jehan de Bou-teillier*, completed in 1351, and once richly gilded.

At the beginning of the retro-choir, on the right (S.) side, is the entrance to the *New Sacristy*, erected in 1846-48 by *Viollet-le-Duc* in the same style as the cathedral, and now containing the —

TREASURY. Fragments of the 'crown of thorns' and the 'true cross', a nail of the 'true cross', and other relics formerly in the *Sainte-Chapelle*, reliquaries, ecclesiastical vestments presented by sovereigns, a statue of the Virgin and Child in silver, presented by Charles X., silver busts of SS. Denis and Louis, and other curiosities are preserved here. The lofty windows of the sacristy are filled with stained glass representing archbishops of Paris and scenes from their history, among which is the death of *Magr. Affre* (p. 60). In the adjoining *SALLE CAPITULAIRE*, or chapter-

house, are shown the blood-stained clothes and other mementoes of the archbishops Affre, Sibour (p. 237), and Darboy (p. 177).

The *Cour du Chapitre*, a beautiful Gothic court adjoining the sacristy, is embellished with a small fountain in the form of a reliquary, surmounted with eight sitting figures of bishops, in stone.

TOWERS. The *View from the towers of Notre-Dame (223 ft. in height), the finest in the city, next to that from the Tour St. Jacques (p. 87), embraces the course of the Seine with its numerous bridges and the principal public edifices in the environs. The entrance to the towers is outside the church, by the N. tower, to the left of the portals; visitors ring (fee 20 c.). The platform on the summit is reached by 378 steps. In the S. tower hangs the great *Bourdon de Notre-Dame*, one of the largest bells in existence, weighing 16 tons; the clapper alone weighs nearly half-a-ton. Another bell here was brought as a trophy from Sebastopol.

The **PLACE DU PARVIS NOTRE-DAME** (Pl. R, 22; V) in front of the Cathedral, on the S. side of which the Hôtel-Dieu was formerly situated, is to be embellished with an equestrian statue of Charlemagne with figures of two soldiers, in bronze, designed by Rochet. The new bridge now building on the S. side of the 'place' is to supersede the Pont-aux-Doubles; and from the S. end of it a new street will penetrate the old quarter in which St. Severin (p. 222) is situated, with one branch leading to the Rue St. Jacques to the right, and another to the Rue Monge to the left. On the N. side of the 'place' rises the new **Hôtel-Dieu**, a large hospital with 839 beds, admirably fitted up, at a cost of 45 million fr., of which nearly one-half was paid for the site. This enormous sum might probably have been better expended elsewhere, as the lowness of the site and the proximity of the two arms of the river seem objectionable. Connected with the hospital are two chairs of medicine and two of surgery. The original Hôtel-Dieu was the oldest hospital at Paris and probably in Europe, having been founded in 660, under Clovis II. — On the W. side of the 'place' is the former Caserne de la Cité, erected in 1866, now the Préfecture de Police (p. 217). — To the N. of it, between the Hôtel-Dieu and the Tribunal de Commerce (p. 215), is the *Marché-aux-Fleurs* (Pl. R, 23, V; Wed. and Sat.).

At the back of the Cathedral is another 'place', occupying the site of the old archiepiscopal palace, in the centre of which rises the tasteful *Fontaine Notre-Dame*, designed by *Vigoureux*, and erected in 1845. The water is poured from the mouths of dragons subdued by angels into a double basin; and above them rises a Gothic canopy borne by columns, and containing a statue of the Virgin and Child.

At the S.E. end of the Ile de la Cité, not far from the fountain just described, stands the **Morgue** (open daily), a small building re-erected in 1864, where the bodies of unknown persons who have perished in the river or otherwise are exposed to view for three days. They are placed on marble slabs, kept cool by a constant flow of water, and are exhibited in the clothes in which they were found. The bodies brought here number

about 750 annually, one-seventh being those of women. The painful scene attracts many spectators, chiefly of the lower orders.

The **Ile St. Louis** (Pl. R, 22; V), an island above that of the Cité, with which it is connected by means of the Pont St. Louis, a few paces to the N. of the Morgue, is a dull and retired spot, though close to the busiest parts of Paris. It contains, however, several mediæval buildings of some interest. The most important of these is the handsome **HÔTEL LAMBERT**, Rue St. Louis 2, near the upper (S.E.) end of the island. It was built in the 17th cent. for Lambert de Thorigny, and decorated with paintings by *Lebrun* and *Lesueur*. The ceiling-painting of the 'Gallerie de Lebrun' represents the marriage of Hercules and Hebe. Voltaire once visited Mme. de Châtet here. The mansion now belongs to M. Czartoriski, who admits visitors. — The adjacent Boul. Henri IV. crosses to the right bank by one half of the *Pont-Sully*, and to the Halle-aux-Vins (p. 262) on the left bank by the other half.

LEFT BANK OF THE SEINE.

The semicircular part of Paris which lies on the left bank of the Seine forms fully one-third of the whole city, its distinctive feature consisting of numerous learned institutions, the chief of which is the *Sorbonne*, or university, in the *Quartier Latin*. The adjoining *Quartier St. Germain* is the aristocratic quarter, where ministers, ambassadors, and many of the nobility reside; and at the W. end of this part of the town are several large military establishments. The chief objects of interest on the left bank are the *Palais du Luxembourg* with its gallery of modern works of art, the *Panthéon*, the *Musée de Cluny*, the *Jardin des Plantes*, and the *Hôtel des Invalides*.

10. From the Cité to the Panthéon and the Parc Montsouris.

I. FROM THE CITÉ TO THE MUSÉE DE CLUNY.

Fontaine St. Michel. St. Séverin. Ecole de Médecine.

Approaching the left bank from the Cité by the Boul. du Palais (p. 212), we cross the narrower arm of the Seine by the *Pont St. Michel* (Pl. R, 19; V), a handsome bridge, rebuilt in 1857, which commands a fine view of Notre-Dame. At the S. end of the bridge we reach the BOULEVARD ST. MICHEL, the principal artery of traffic on the left bank, forming a continuation of the Boul. de Strasbourg and Boul. de Sébastopol on the right bank, and the Boul. du Palais on the island of the Cité.

On the right, with its back to the corner of the boulevard, we observe the **Fontaine St. Michel**, a fountain 84 ft. high and 48 ft. in width, erected in 1860 in the *Place* called after it. The monument, which stands too low to be effective, consists of a niche in the form of a Roman triumphal arch, containing a group of St. Michael and the dragon in bronze, by *Duret*, placed on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides of the niche are columns of red marble bearing bronze figures of Truth, Wisdom, Power, and Justice.

The first street to the left beyond the fountain penetrates an old-fashioned part of Paris which is doomed to demolition, and leads to the church of **St. Séverin** (Pl. R, 19; V), one of the oldest

in Paris, dating from the 6th cent., if not earlier, but rebuilt in the 11th, in the 13th, and at the close of the 15th century. It consists of a nave and aisles flanked with chapels. The façade is now composed of a portal of the 13th cent., brought from a church in the Cité which was taken down in 1837, with a handsome tower of the 15th cent. rising above it.

The INTERIOR is also worthy of inspection. Among the points of interest are the mouldings of the vaulting, the triforium, the stained glass of the 15th and 16th cent., and the modern mural paintings in the chapels. Right: 1st chapel, Scenes from the life of John the Baptist, by *Paul Flandrin*; 2nd and 3rd, Scenes from the lives of St. Anna and the Virgin, by *Heim* and *Signol*; 4th and 5th, Subjects relating to SS. Andrew and Peter, by *Schnetz* and *Biennoury*; 6th, Christ and the holy women, by *Murat*; 7th, St. John the Evangelist, by *Hip. Flandrin*, his first mural painting; 8th, Ste. Geneviève, by *A. Hesse*; 9th, the two SS. Séverin, one healing Clovis, the other ordaining St. Cloud as a monk, by *Cornu*. The 10th chapel and that in the apse, dedicated to Notre Dame de l'Espérance and des Sept Douleurs, contain sculptures and votive offerings. Chapels on the opposite side, as we return towards the entrance: Archb. de Belzunce and St. Jerome, by *Gérôme*; St. Louis, by *Lenoir*; St. Charles Borromée, by *Jobbé-Duval*; St. François de Sales, by *Mottez*; and St. Vincent de Paul, by *Richomme*.

Archæologists may also visit the church of *St. Julien-le-Pauvre* a little farther on, dating from the end of the 12th cent., with a fine interior. It was formerly connected with the Hôtel-Dieu. Entrance by a 'porte-cochère' in the Rue de la Bucherie (fee).

Returning to the Boul. St. Michel, we next reach the *Square de Cluny*, the *Thermes*, and the *Hôtel de Cluny* (p. 224). We here cross the *Boulevard St. Germain*, another important artery of traffic, which connects the Pont de la Concorde with the Pont de Sully, a distance of 2½ M.

Following the Boul. St. Germain for a few paces to the right, we soon reach on the left the *Ecole de Médecine* (Pl. R, 19; V), a building of the 18th century. A new façade towards the boulevard is now building, but the principal entrance is in the Rue de l'Ecole de Médecine, at the back. The handsome court is flanked with an Ionic colonnade, and the building itself has a Corinthian portico, opposite which rises a bronze statue of Richat, the anatomist (d. 1802), by *David d'Angers*, erected in 1857. The relief over the door represents Louis XV., between Wisdom and Benevolence, granting privileges to the school of surgery. The amphitheatre has seats for 1400 persons. The Library (60,000 vols.) is open to students and medical men daily, except on Sundays, holidays, and in vacation (Sept. and Oct.), 11-4 and 7. 30-10 o'clock. The Ecole also possesses a *Museum of Comparative Anatomy*, or *Musée Orfila*, so named after its celebrated founder (d. 1853), occupying four rooms on the first floor (open to professional visitors daily, 11-3, except Sundays, holidays, and in vacation; fee). — The faculty of medicine consists of twenty-nine chairs.

To the medical faculty also belongs the *Musée Dupuytren*, a pathological-anatomical collection of great value, established in the refectory of an old Franciscan monastery (opposite the Ecole de

Médecine, in a court to the left of the new buildings connected with the school).

The faculty also possesses a *Botanic Garden*, adjoining the Jardin des Plantes, at the corner of the Rue Cuvier and the Rue Jussieu; an *Amphithéâtre d'Anatomie* (Pl. G, 22), or clinical lecture-room, Rue du Fer à Moulin; an *Ecole d'Accouchement* at the Maternité, Boul. de Port-Royal; and a new *Clinique d'Accouchement* and *Ecole de Pharmacie* on a site obtained from the garden of the Luxembourg.

The *Hôtel de Cluny* (Pl. R, 19; V), which is entered from the Rue du Sommerard, occupies the site of a Roman palace supposed to have been founded by the Emperor Constantius Chlorus, who resided in Gaul from 292 to 306. Julian was proclaimed emperor by his soldiers here in 360; and this was the residence of the early Frankish monarchs until they transferred their seat to the Cité (p. 212). The only relics of the palace still existing are the ruins of the *Thermes*, or baths once connected with it (p. 231).

In 1340 the ruins came into the possession of the wealthy Benedictine Abbey of Cluny (near Mâcon, in S. Burgundy), and at the end of the 15th and beginning of the 16th cent. the abbots caused a small mansion, the present *Hôtel de Cluny*, to be erected on the site of the ancient palace. This edifice still retains its mediæval exterior almost intact, and is a remarkably fine specimen of the late-Gothic style with several Renaissance features. The abbots, who seldom visited Paris, placed their mansion at the disposal of the kings of France, and it was accordingly occupied in 1515, soon after its completion, by Mary, sister of Henry VIII. of England, and widow of Louis XII. Her apartment is still called *La Chambre de la Reine Blanche*, as it was the custom of the queens of France to wear white mourning. On 1st Jan., 1537, the marriage of James V. of Scotland with Madeleine, daughter of Francis I., was celebrated here.

The Revolution converted this estate into national property, and in 1833 the Hôtel de Cluny came into the possession of *M. Du Sommerard*, a learned and indefatigable antiquarian. On his death in 1842 the edifice with its valuable collections was purchased by government, and united with the Thermes, which had hitherto belonged to the municipality of Paris. The collection has since been largely extended.

We enter the court of the 'hôtel' by a large gate or by a postern under a depressed arch, leading through a pinnacled wall, and framed with tasteful sculptures. The principal building and the wings have handsome mullioned windows, a picturesque open balustrade, and dormers with admirably carved pediments. The tower in front is embellished with sculpturing, and the left wing with four large pointed arches. — The entrance to the garden is in the right wing, and a few paces to the left of it is that of the museum (vestiaire, 10 c.).

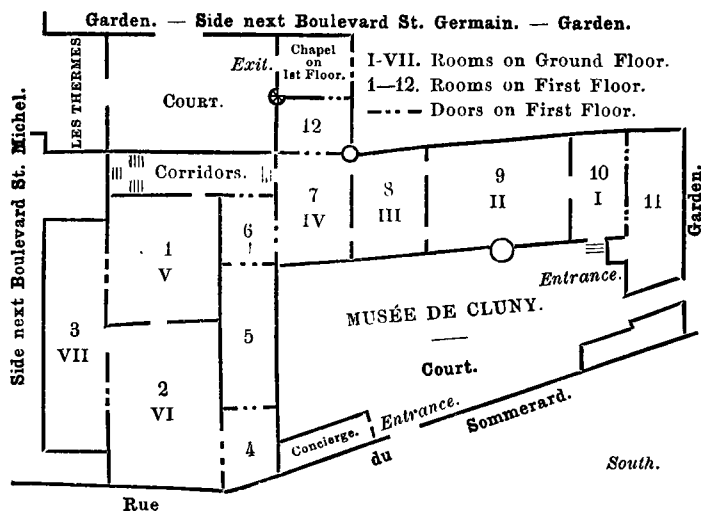
ADMISSION. The Musée de Cluny et des Thermes is open to the public on Sundays and holidays, 11-4.30 (or in winter 4) o'clock; on other days,

Mondays excepted, visitors are usually admitted at the same hours on presenting their passports or visiting-cards to the 'conciierge', although, strictly speaking, permission should be obtained by writing to the director or applying to the custodian on the day before the intended visit. Catalogue 4 fr.; bound, 5 fr.

The ***Musée de Cluny** comprises a most valuable collection of mediæval objects of art and products of industry. As there are no fewer than 10,350 objects, a single visit will hardly afford an idea of even the most important. Catalogue by *E. du Sommerard* (1881).

GROUND FLOOR. I. Room (Vestibule). Carved wood, paintings, sculptures in marble and alabaster. Right: *705. Finely carved screen, 15th century. Left: 4763. Virgin and Child, a mosaic by Dav. Ghirlandajo, 15th century.

II. Room. Wall to the right of the entrance: 1503. Bench from a refectory with the French arms, 15th cent.; left, 1504. Bench of



the time of Francis I. First window on the left: tools in bone and flint found in caverns. First window on the right: Celtic objects, found at Concise near Neuchâtel in Switzerland and elsewhere; 8018. Bronze plate inlaid with coloured stones, probably part of a clasp, found at Nîmes. Between the first and second windows on the right: 450. Venus and Cupid, a group in marble by *Jean Cousin* (d. 1589); between the second and third, *456. Sleep, a statuette of the 16th cent., in marble, on a carved ebony pedestal, with an ivory medallion of the Infant Christ and St. John. Adjacent, a copy of the Hildesheim Treasure. — Glass cases by the next window, in the middle, and by the second window on the left: Wrought iron-work of the 15th and 16th century. Then a handsome cabinet in

wrought iron. — The stone chimney-piece is adorned with high reliefs by Hugues Lallement, representing Christ and the Samaritan woman (1562). Right: 435. Presentation in the Temple, a group in marble, 15th cent.; *1598. Carved door, 16th cent.; right, *409. Diana of Poitiers in the character of the forsaken Ariadne, a statue in marble, 16th century. In the centre: 251. Virgin, a French stone sculpture of the 15th cent., with gilding and painting.

III. Room. Glass cases containing curiosities in terracotta, bronze, and lead, and several inscriptions on copper: 7398, 7399. Inscriptions from sarcophagi in the vaults of St. Denis. The other cases chiefly contain Gallo-Roman bronzes and terracottas. Above the second glass case: 1690. Mass of St. Gregory, a triptych of the German school, 15th century. Then, 1435. Piece of Flemish furniture, 17th century. Above, 712. Flemish altar-piece, 16th century. 692. Triptych of Memling's school, 15th century. At the end of the room: *1403. Carved cabinet from the sacristy of the church of St. Pol-de-Léon in Brittany, 15th cent. — The door to the right leads into a corridor from which we enter the fourth and fifth rooms.

IV. Room. Right: 1452. Cabinet with inlaid ornamentation, Dutch workmanship, 17th century. Left: 1428. Cabinet of the 16th cent.; also two small gilded altar-pieces. The chimney-piece here is also by *H. Lallement*, with a basrelief representing Actæon changed into a stag. Right: 710. Triptych in carved and painted wood, German, end of the 15th century.

V. Room. In the centre, a large model of the château of Pierrefonds (p. 333), in stone. At the end, on the left and right: 6332-6334. Flemish tapestry representing battles in the war with the Protestants: those of St. Denis, with the death of Montmorency (1567), and Jarnac (two pieces), with the death of Condé (1569).

We now descend to a passage, where we observe, on the left, *237. Altar-piece from the chapel of St. Germer (Oise), by Wuessen-court (1259), one of the finest existing French reliefs of the 13th cent., unfortunately mutilated in 1794. — To the left we enter the —

VI. Room, lighted from the roof, and, like the following room, surrounded with a gallery, which is accessible from the first floor only. On the walls are three admirable pieces of *Flemish tapestry, of the beginning of the 16th cent., belonging to a series of ten pieces (of which there are three other pieces in the next room), representing the history of David and Bathsheba. In the glass cases, ecclesiastical vestments. In the centre, mouldings from the tombs of Charles the Bold and Mary of Burgundy at Bruges; also a marble group of the three Fates, ascribed to *G. Pilon*, the figures being said to resemble Diana of Poitiers and her two daughters.

VII. Room. Continuation of the tapestry and ecclesiastical vestments: 6526. Remains of episcopal robes, of the 12th cent., found in a tomb at Bayonne. Second case on the same side: Fabrics of the 12th-15th cent., and a curious fragment (6415) said to date

from the 8th or 9th. At the end: Tombs of French grand-masters of the order of St. John from the island of Rhodes, 14th and 15th centuries. Opposite them, baptismal fonts from a church near Hamburg. In the centre, a handsome gilded lantern, said to have belonged to a Venetian galley.

VIII. Room. Sumptuous carriages of the 17th and 18th centuries. Nos. 6951, 6953, 6954 are of Italian workmanship; No. 6952 is of French origin. Also sledges, rich trappings, etc.

We return to the passage, and at the end of it ascend a staircase with the arms of Henri IV., formerly in the Palais de Justice.

FIRST FLOOR. To the right in the corridor is a small cabinet in the form of a Renaissance edifice, enriched with mother-of-pearl and paintings, Italian workmanship of the end of the 16th century. The remainder of the corridor contains old weapons, some of which are historically interesting. To the right we enter the rooms or galleries above the rooms on the ground-floor.

1st Room. Handsome cabinets containing various curiosities: caskets; MSS., incunabula, and miniatures; specimens of stuffs; enamels, some of them attributed to Palissy; fayences, weapons, etc., bequeathed to the museum; ancient weights and measures; antique and mediæval vases found in Paris. Above the door of the 2nd room is a triptych by *Herlein de Nördlingen*, a pupil of Van Eyck (15th cent.): Crucifixion, Christ before Pilate, Resurrection.

2nd Room. *Fayences from Rhodes, of Persian workmanship, 14th-17th cent.; Hispano-Arabian and Moorish fayences with metallic glazing, 14th and 15th centuries.

The *3rd Room*, above that of the carriages, is not yet in order. It contains a relief-plan of the tombs of St. Denis. The walls are hung with tapestry. A collection of beds is to be placed here. A door in the corner of the 2nd room leads into the —

4th Room. French and Italian fayence, Dutch and German earthenware. Left: Chimney-piece, sculptured and painted, 15th century. Right: 3103, *et seq.* Works by *Bern. Palissy*.

5th Room. Hispano-Arabian fayences with metallic lustre, fayences from the island of Majorca ('Majolica'); French fayence, in continuation of that by *Palissy*. Left: 2792-2794. Large medallions by *Luca della Robbia*, the famous Florentine, 15th century.

6th Room: *1448. Flemish cabinet, richly decorated, containing magnificent Italian fayence of the 16th century.

7th Room: 1515. State-bed of the time of Francis I. — To the right of the chimney: *1424. Carved cabinet in walnut, time of Henri II. — Opposite the windows: 1445. Carved cabinet from the palace of Fontainebleau, said to have been designed by Giulio Romano and Primaticcio; 1509. Magisterial chair, enriched with figures and bas-reliefs, 16th cent.; 1422. Top of a door of the 15th cent. Central cabinet: MSS. with miniatures of the 13th-16th cent. In the cabinets by the windows, ancient and modern weapons.

8th Room, or Salle du Somnerard, with a bust of the founder of the Museum (p. 224). Works in precious materials, objects in ivory and ebony, paintings, etc. — Small glass cases in the centre: to the right, *5927. Chess-board with men of rock-crystal, formerly crown property, a German work of the 15th century. In the large glass case: 1052. Reliquary of St. Yvet; 1060, 1090. Reliquaries of the 14th cent.; 5296, 5297. Two lions' heads of rock-crystal, 3rd or 4th cent., found in a tomb on the Rhone, together with No. 1032. Ivory statuette with the attributes of several deities (placed between the lions' heads). Glass case on the left: 7250. Draught-board and pieces inlaid with ebony and ivory, 17th cent.; portraits of Chris. Columbus and Bern. de Palissy. In the middle of the wall of the entrance, carved ebony furniture of the 17th cent.; 1080. Priedieu of the Duchesses of Burgundy, in ivory, 14th cent.; 1056, 1057. Box and casket in ivory, 13th cent., carved with scenes from mediæval romance; 1688, 1689. St. Ursula asked in marriage, and her departure, paintings of the Cologne school, 15th cent.; 1677, 1678. Paintings on silk and on wood, fixed with white of egg, of the school of Ferrara, 15th cent. — First window towards the court: 1081. Altar-piece in the form of a triptych, adorned with bas-reliefs in ivory, 14th cent.; several other reliefs in ivory: 1038. Cover of a book, Italian work of the 10th cent.; 1097. Triptych of the 15th cent.; 1063-1066. Legends of martyrs (14th cent.). — Between the first and second windows, on the right: 1455. Cabinet inlaid with Florentine mosaic, 17th cent. — Second window: Ivory carving of the 10th and 11th centuries. Carving in ivory was chiefly practised in Germany, partly under the influence of Byzantine artists who settled there after the marriage of Otho II. with Theophano, the daughter of the Greek emperor (in 973). No. 1035, to the left, represents the celebration of that marriage: Christ, in classic drapery, crowns the bridal pair, who are stiffly attired in Byzantine finery. 1041, 1042. Ivory tablets with reliefs of mythological subjects on one side and Christian on the other, 10th and 11th cent.; *1033. Remains of a round ivory box, with reliefs of the healing of the paralytic and of the blind man, of Christ and the Samaritan woman, and of the Raising of Lazarus (6th cent.). 1082 (to the left). Dip-tych of the 14th cent., carved and partly gilded: eight scenes from the Passion. 1088 (to the right). Virgin and Child, ivory bas-relief, 14th cent. — First window on the other side: 7232-7236. Distaffs with wood-carving (16th cent.). — Between the windows and the wall adjoining the next room, furniture in carved ebony, 17th cent.

9th Room. Numerous enamels on vases and on separate slabs. Limoges was the headquarters of this branch of art, which was first cultivated in the 12th cent., reached its perfection in the 16th cent., and afterwards declined. The most renowned masters were *Léonard Limosin*, *Jehan Courtois*, *Pierre Courtoys*, and *Pierre Rémond*. On the walls: 4580-4588. Gods and allegorical figures on

copper, executed at Limoges by *Pierre Courtoys*, the largest existing works of the kind ($3\frac{1}{4}$ by 5ft.), once at the Château de Madrid, erected by Francis I. in the Bois de Boulogne (p. 168). At the two entrances are Venetian and German glasses of the 16th and 17th centuries. In the middle of the room, a large celestial globe in bronze, Italian workmanship (1502). On a table behind it: 4498. Reliquary of St. Fausta, from the treasury of Ségry, 12th cent. — Then glass cases with enamels: 4492, 4493. from the abbey of Grandmont, 12th cent.; 4511-4515. Other enamels, including the cover of a book of the Gospels with a figure in relief, executed at Limoges, 13th century. On the other side are also arranged enamels from Limoges of the 12th and 13th centuries. Above: 428-432. Statuettes from the tomb of Philip the Hardy at Dijon, by Claux Sluter (14th and 15th cent.); Farther on, 4499. another reliquary of St. Fausta. At the back, in the middle of the wall: *969-1028. Sixty wooden figures, each about 3 inches high, representing the kings of France from Clovis I. to Louis XIII., and executed in the reign of the last-named monarch; 1113. Virtue chastising Vice, a group in ivory, 16th cent., attributed to Jean de Boulogne; 1336. Venetian 'coffre de mariage', 16th cent.; 5070. Processional emblem, in copper, with a representation of Jonathas the Jew and the miracle of the boiled host (1290), a work of the 14th century. On the right a glass case with astronomical instruments of the 18th century. To the left, another glass case, containing enamels of the 16th cent., most of them small; 5131. Silver goblet, embossed and chased, in the form of a woman in the costume of the 16th century. Glass case at the first window on the side next the garden: Medallions in coloured wax; Time-pieces of the 15-18th cent.; 6583. Cap of Emp. Charles V., formerly in the treasury of the cathedral of Bâle. Next glass cases: 4589. Mourning cabinet (triptych), with the names and titles of Henri II. and Cath. de Médicis, 16th century. Above, 3102. Fayence goblet of the same period. Third window: 5103. Cross-bowman's prize, in embossed silver, gilded, chased, and engraved, end of 15th cent.; 5100. Gilded bronze collar of the 'Annonciade de Savoie', enriched with perforated characters, 16th cent.; 5098. Silver girdle, chased and gilded, end of 14th cent.; 5280. Buckle of a girdle, in copper, chased and gilded, 17th cent.; 1040. Ivory cover of a book of the Gospels, mounted in gilded filigree, 10th cent.; 5130. Mirror in embossed copper, gilded, 16th cent.; 5130. Book of astrology, 16th century. Also spoons, forks, table requisites, and other objects, elaborately executed in various precious materials, 16-17th centuries.

10th Room. Wall of the entrance: 3708. Fragment of Molière's jaw-bone. Three cases in the centre contain objects in gold and other valuables. Case to the right: *Reliquary with enamel of Limoges, 14th cent.; 5016 (and farther on) 5017. Reliquaries in chased silver, German work, 15th cent., also from the Bâle trea-

surey; *5005. Golden rose of Bâle, presented by Pope Clement V. to the Prince Bishop of Bâle, beginning of 14th cent.; 1058. Episcopal crozier of boxwood and ebony, inlaid with jewels, a fine work of the 13th cent.; 5014. Reliquary with the Virgin and Child, in chased silver, gilded, excellent workmanship of the 15th cent.; 5015. Reliquary of St. Anna in silver, by *Greiff*, a famous Nuremberg goldsmith (1472). — By the next window: *5104. Ship of gold, with movable figures of Charles V. and his dignitaries, a piece of mechanism executed in the 16th century. — In the central cabinet: *4979-4987. Nine gold crowns, found at Guerrazar near Toledo in 1858, the largest of which (4979), inlaid with pearls, oriental sapphires, and other jewels, is said by the inscription (probably added when the crown was converted into a votive offering) to have belonged to the Gothic king Reccesvinthus (649-72); 4980. Crown of Queen Sonnica (?). These are the most valuable existing specimens of the jewellery of that remote period. — In the glass case on the left: *5042. Large double cross in gilded copper, forming a reliquary, richly decorated with filigree-work and jewels, a valuable Limoges work of the 13th cent.; *5044. Processional cross, in silver, gilded, engraved, and enamelled, with statuettes at the ends representing God the Father, the Virgin, St. John, Mary Magdalene, etc., a very interesting Italian work of the 14th cent.; Reliquary in copper, gilded, 15th cent.; farther on, other reliquaries and a cross in the same style and of the same period; 5043. Archiepiscopal cross in silver-gilt filigree, lavishly enriched with jewels, pearls, and antique cut gems, and containing eight small reliquaries (Limoges, 13th cent.). — To the left, by the first window: Utensils in pewter, copper, and bronze, with figures and ornaments in relief, 16th cent.; 7049-7058. square, compasses, etc., in copper, engraved (German, 16th cent.). To the left, by the second window: Gallic girdles and other objects, in massive gold, found at Rennes in 1856; 5076. Silver clasp, gilded and enamelled, German work of the 14th century. End-wall: *4988. Gold altar-piece presented by Emp. Henry II. (d. 1024) to the cathedral of Bâle, 3 ft. high and 5½ ft. wide, with embossed reliefs, a most interesting specimen of the goldsmith's art, probably executed by Lombard artists under Byzantine influence.

11th Room. French fayence of the time of Louis XIV., second half of 17th and beginning of 18th century.

We return to the Salle du Sommerard. On the right is the —

12th Room, or Chambre de la Reine Blanche (p. 224), containing musical instruments of every kind. On the wall to the left: 1743. *Primaticcio*, Venus and Cupid, a portrait of Diana of Poitiers. In the centre, a bed of the 17th century. In the glass case by the window: 7003. Italian psaltery, painted, 17th cent.; mandolines, small violins, etc.

We next enter the rich Gothic **Chapel*, which is borne by a

pillar in the centre. During the Revolution it was successively used as an assembly-room, a dissecting-room, and a printing-office. Right: 708. Large Flemish altar-piece, 15th cent.; 1511, 1512. Canopied seats with bas-reliefs of the same period. To the left, 1505. a carved choir-stall, 16th century. At the end: 723. Christ, a wooden statue of life-size, 12th cent.; 726, 727. Statues of the Virgin and St. John, from an Italian 'Calvary', 13th century.

We now descend by a small staircase leading under the chapel and into a kind of court containing some dilapidated sculptures.

To the left, beyond the court, and near the Boul. St. Michel, we next visit the —

Thermes, or ruins of the baths once belonging to the ancient palace of the emperors (p. 224). The fact that the largest hall, which was the *Frigidarium*, or chamber for cold baths, is 65 ft. in length, $37\frac{1}{2}$ ft. in breadth, and 59 ft. in height, will serve to convey some idea of the imposing dimensions of the ancient Roman palace. The architecture is simple, but the masonry is so substantial that the weight and moisture of a garden which lay above it for many years down to 1820 have left it uninjured. The vaulting is adorned with ships' prows, in allusion to the fact that Lutetia lay on a navigable river, whence the modern armorial bearings of Paris are said to be derived. A number of the Roman antiquities found at Paris are preserved here, but they will not interest ordinary visitors. No. 2. Roman altar, found under the choir of Notre-Dame, with the inscription: *Tib(erio) Caesare Aug(usto) Jovi Optum(o) Maxsumo mo(numentum) nautae Parisiaci publice posierunt*. This is the oldest Parisian monument known. The inscription proves that so early as the time of Tiberius the boatmen of Paris who dedicated this altar to Jupiter must have formed a kind of corporation. On the left, No. 401. Statue of Julian, the Apostate, who was proclaimed emperor here in A.D. 360. A lower part of the hall, where the piscina was situated, contains a large altar-piece from Arragon.

The *Garden*, or *Square Cluny*, the only entrance to which is through the court of the 'hôtel' (p. 224), contains a number of interesting mediæval sculptures and architectural remains, including a large Romanesque portal from the church of the Benedictines at Argenteuil. To the left of these, in the middle of the garden, is a cross from the church of St. Vladimir at Sebastopol, presented by Marshal Pélissier.

II. FROM THE MUSÉE DE CLUNY TO THE PANTHÉON.

Collège de France. Sorbonne. Bibliothèque de St. Geneviève.
St. Etienne-du-Mont.

Ascending the Rue de la Sorbonne, opposite to the entrance to the Hôtel de Cluny, we cross the handsome Rue des Ecoles, which leads from the Boul. St. Michel to the Halle-aux-Vins.

Following the latter street to the left for a short distance, we reach, on the right, the —

Collège de France (Pl. R, 19; V), at the corner of the Rue St. Jacques, founded by Francis I. in 1530, entirely rebuilt at different times between 1611 and 1774, and restored and extended in 1831. The original name, 'Collège des trois langues', denoted its dedication to students from different provinces. The inscription 'Docet omnia' over the entrance indicates that its sphere embraces every branch of science. The lectures are intended for the benefit of adults, and are of a popular character. The public are admitted gratis, ladies included. The college, which contains 39 chairs, is not connected with the university, but is under the direct control of the minister of public instruction. A statue of *Dante*, in bronze, was erected in front of the Collège in 1881. To the right of the Collège ascends the old *Rue St. Jacques*, formerly the main street of the quarters on the left bank, and said to follow the direction of an ancient Roman street which led past the imperial palace.

The vacant ground to the right is destined for the erection of an addition to the Sorbonne. The entrance to the building itself is farther on, in the street of that name.

The **Sorbonne** (Pl. R, 19; V), a building erected in 1629 by Cardinal Richelieu for the Theological Faculty of the University of Paris, is now also the seat of the *Facultés des Lettres et des Sciences*. The theological faculty (Rom. Cath.; the Prot. is at Boul. Arago 81,83) has seven chairs, the faculty of science eighteen, and that of letters twelve. The Sorbonne also contains the offices of the Académie de Paris, which consists of nine departments and presides over both the elementary and the more advanced schools of the city.

The Sorbonne was originally a kind of hostel founded by *Robert de Sorbon*, the confessor of St. Louis, in 1253, for the reception of poor students of theology and their teachers; but it soon acquired such a high reputation that it became the centre of the scholastic theology, and its name came to be applied to the theological faculty itself. This establishment has exercised considerable influence on Catholicism in France. While violently hostile to the Reformation, the Sorbonne was hardly less strongly opposed to the Jesuits; and for a long period it rejected the authority of the 'Unigenitus' bull directed against the Jansenists (1713). The faculty next came into collision with the philosophers of the 18th cent., of whose witticisms it was frequently the butt, until it was abolished by the Revolution. In 1808, when Napoleon I. founded the present university (under which term the French include the authorities who superintend the education of the whole country), the building was handed over to the three faculties mentioned above. The two other faculties belonging to the university (jurisprudence and medicine) occupy separate buildings (pp. 236, 223). The total number of students exceeds 8000. The lectures are open to the public, ladies excepted,

gratis. About the middle of August prizes founded in 1733 by *Legendre*, a canon of Notre-Dame, are annually distributed here among the pupils of the lyceums of Paris and Versailles. — The University Library (80,000 vols., catalogued) is open daily, except Sundays and holidays, 10-3 and 7-10 o'clock.

The CHURCH OF THE SORBONNE (open 8-11 and 1-4 o'clock; at other times apply to the concierge), the usual entrance of which is in the Place de la Sorbonne, was also built by Richelieu, 1635-59. It is surmounted by a conspicuous dome. The façade is embellished with four modern statues: Religion, Theology, Science, and Philosophy. In the interior, to the left of the entrance, is a large picture by *Hesse*: Robert de Sorbon presenting young students of theology to St. Louis. The spandrels of the dome were painted by *Phil. de Champaigne*. The left arm of the transept contains the History of Theology, a large picture by *Timbal*, and *Richelieu's Tomb (d. 1643), designed by Lebrun, and executed by *Girardon* in 1694.

At the end of the street passing the Sorbonne on the S. side is the *Lycée Louis-le-Grand* (1400 pupils), formerly the Collège de Clermont, founded in 1560. It was formerly managed by the Jesuits, who gave it its present name.

We now return from the Place de la Sorbonne to the Boul. St. Michel, on the opposite side of which rises the *Lycée St. Louis*, erected by Bailly in 1814-20, with a new façade. It occupies the site of the former Collège d'Harcourt, which was founded in 1280. A little to the S. of this point, higher up the street, is a small 'place' or 'carrefour', with a fountain, to the right of which lies the Luxembourg Garden, while the handsome Rue Soufflot to the left, recently widened, leads to the Panthéon with its imposing dome.

The ***Panthéon** (Pl. R, 19, V; admission, see p. 234) stands on the highest ground in the quarters of the city on the left bank, occupying the site of the tomb of Ste. Geneviève (d. 512), the patron saint of Paris. The chapel erected over her tomb was succeeded by a church, which having fallen to decay was removed about the middle of last century. The present edifice, designed by *Soufflot*, was completed in 1790, the foundation-stone having been laid by Louis XV. in 1764. The new church was also dedicated to Ste. Geneviève, but in 1791 the Convention resolved to convert it into a kind of memorial-temple, which they named the 'Panthéon', inscribing on it the words, '*Aux grands hommes la patrie reconnaissante*'. The inscription was erased in 1822, but renewed in 1830 after the July Revolution. By a decree of 1851 the original name of *Eglise Ste. Geneviève* was revived, and the edifice again set apart for public worship; but the old inscription remains, and the familiar Republican name is still used.

EXTERIOR. The edifice, which resembles a heathen temple rather than a church, is of most imposing dimensions, and its form is that of a Greek cross (with equal arms), 123 yds. long and 92 yds. wide, surmounted by a dome 272 ft. in height. The dome

rests on a lofty cylinder or drum enclosed by an open Corinthian colonnade, and is crowned with a lantern. A huge colonnade consisting of twenty-two fluted Corinthian columns, 81 ft. in height, resembling that of the Pantheon at Rome, forms the portico, to which eleven steps ascend. The tympanum, 117 ft. long and 23 ft. high, contains a fine *Group of sculptures by *David d'Angers* (d. 1856), illustrative of the inscription mentioned above. The principal figure, 16 ft. in height, represents France distributing wreaths to her sons, who form spirited groups on each side.

To the left, under the protection of Liberty, are a number of illustrious men, including *Malesherbes*, *Mirabeau*, *Monge*, and *Fénelon*; then *Manuel*; *Carnot* (d. 1823), the celebrated general of the Republic; *Berthollet*, the chemist, and *Laplace*, the astronomer. In the second row are the painter *David*, *Cuvier*, *Lafayette*, *Voltaire*, *Rousseau*, and the physician *Bichat*. To the right, beside the figure of History, are soldiers of the Republic and of the Empire, with *Bonaparte* among them; behind him an old grenadier leaning on his musket, emblematic of discipline, and the celebrated young drummer of Arcole as the representative of youthful bravery. In the angles of the pediment are students of the University and the Ecole Polytechnique.

Under the portico are two groups in marble by *Maindron*: Ste. Geneviève imploring Attila, the leader of the Huns, to spare the city of Paris; and the Baptism of Clovis by St. Remigius.

ADMISSION. The Pantheon is open the whole day, but the dome and the vaults are only shown from 10.30, to 4, 5, or 5.30 according to the season. The visitor takes a ticket at the entrance (50 c.), and then waits in the left transept for the attendant, who conducts a party through the church every half-hour.

INTERIOR. Three handsome bronze doors form the entrance to the simple but majestic interior. On each side of the aisles is a Corinthian colonnade, bearing a gallery running round the church. Over the centre of the edifice rises the dome, which according to Soufflot's design was to have rested on columns, but these proved too weak for the weight of the superstructure. *J. Rondelet*, who succeeded Soufflot in 1781, substituted pillars, connected by massive arches, for the original columns, to the detriment, however, of the general effect produced by the nave. The dome consists of three sections, one above the other, the second of which is adorned with paintings by *Gros*. The paintings on the spandrels, by *Carvalho*, after *Gérard*, represent Death, France, Justice, and Glory. In the right aisle is the chapel of St. Geneviève, with an altar surmounted by four angels bearing a reliquary, after *G. Pilon* (p. 112).

The interior of the Panthéon is being decorated with paintings and other works of art of a national and historical character. Several frescoes have been completed (bearing inscriptions): In the nave, on the right, Childhood of Ste. Geneviève, by *Puis de Chavannes*; above which are Faith, Hope, Charity, and a procession of saints. Farther on, Chapel of Ste. Geneviève: Relics of the saint borne in procession with a view to procure the cessation of the rain in 1496, by *Maillet*; Baptism of Clovis and his Vow at the battle of Tolbiac, by *Blanc*. Left arm of the transept: St. Louis administering justice, founding the Sorbonne and the Quinze-Vingts, and a captive of the Saracens, by *Cabanel*; above, a procession of saints. The other subjects will be the March of Attila against Paris, and Ste. Geneviève reassuring the people (by *Delaunay*); the Saint distributing

provisions during the siege (Meissonier); Death of the saint, whom Ste. Clotilde causes to be buried in the original church (Gérôme); Preaching of St. Denis (Gallard); Martyrdom of St. Denis (Bonnat); Charlemagne crowned by Leo III., and surrounded by scholars and paladins (Lehmann); Joan of Arc before Orleans, at Rheims, and in prison (Baudry). The apse is to be embellished with a mosaic after Chenavard: Christ showing the angel of France the destiny of the nation. Lastly, against the pillars are placed, or to be placed, statues of St. Denis, St. Remy, St. Germain, St. Martin, St. Bernard, St. Jean de Matha, St. Eloi, St. Gregory of Tours, St. Vincent de Paul, and La Salle. Works in progress: Scenes from the history of Charlemagne (*Lehmann*), Saint Louis (*Cabanel*), and the Maid of Orleans (*Baudry*).

The DOME is reached by a staircase in the left (N.) transept. We ascend 139 steps to the roof, and then 192 more to the first section of the dome, where we obtain a view of the painting in the second section, executed by *Gros*, in 1824. This large composition, which finds many admirers, covers a surface of 352 sq. yds., and represents Ste. Geneviève receiving homage from Clovis (the first Christian monarch), Charlemagne, St. Louis, and Louis XVIII.; above are Louis XVI., Marie Antoinette, Louis XVII., and Madame Elisabeth, the victims of the Revolution. — We may now ascend by 94 steps more to the lantern, which commands a magnificent view of the city and environs, but less interesting than that from the Tour St. Jacques or Notre-Dame, as its position is not so central.

The entrance to the VAULTS (*Caveaux*), which are uninteresting, is behind the high-altar. They are supported by 20 pillars, and divided by partitions of masonry. *Mirabeau* was the first person whose remains were deposited here (1791), and near him was placed *Marat*, the most furious of the Jacobins, who fell in 1793 by the hand of Charlotte Corday; but their bodies were afterwards removed by order of the Convention. In 1791 and 1794 two painted wooden sarcophagi were erected here as monuments to *Voltaire* and *Rousseau*.

The former, dedicated 'Aux manes de Voltaire', with a statue by *Houdon*, bears the inscription: 'Poète, historien, philosophe, il agrandit l'esprit humain et lui apprit qu'il devait être libre. Il défendit Calas, Sirven, de la Barre et Montbailly; combattit les athées et les fanatiques; il inspira la tolérance; il réclama les droits de l'homme contre la servitude de la féodalité'. On the sarcophagus of *Rousseau* is painted a hand with a burning torch, hardly an appropriate emblem of the 'light' which the philosopher diffused around him, with the inscription: 'Ici repose l'homme de la nature et de la vérité'. Both tombs are, however, empty, the remains of the two philosophers having been secretly removed after the Restoration, and interred in some unknown spot, as a kind of paltry retaliation for the desecration of the tombs of St. Denis.

Opposite *Voltaire's* tomb is that of *Soufflot* (d. 1781), the architect of the Panthéon.

Among other eminent men interred here are *Lagrange*, the mathematician; *Bougainville*, the circumnavigator; *Marshal Lannes*; and a number of senators of the first Empire. In these vaults a remarkably loud echo may be awakened. A model of the church in plaster is also shown here. The egress from the vaults is on the W. side, near the principal portal of the church (fee optional).

The Panthéon was the headquarters of the insurgents in June, 1848,

and was also one of the chief strongholds of the Communists in 1871; and on both occasions the neighbouring barricades were only stormed by the troops after a severe struggle. On the latter occasion the insurgents had placed gunpowder in the vaults for the purpose of blowing up the building, but were dislodged before much damage had been done.

Opposite the portal of the Panthéon, to the left, is the *Mairie du 5^e Arrondissement*, erected in 1849. On the right is the *Ecole de Droit*, or school of jurisprudence connected with the university, begun by Soufflot, the architect of the Panthéon, in 1771. The lectures are public. The library is open to students only. (Vacation in Sept. and Oct.)

The **Library of Ste. Geneviève**, a long building on the N. side of the square, by *Labrousse*, was completed in 1850. On the walls are inscribed names of celebrated authors of all nations. The collection of books, which is judiciously arranged in the lower and upper apartments, was founded by Cardinal de la Rochefoucauld in 1624 in the Abbey of Ste. Geneviève, and greatly augmented by the library of Cardinal Le Tellier, archbishop of Rheims, in 1710. The library now contains 35,000 MSS., dating from the 11th to the 17th cent., some of them being illuminated with beautiful miniatures; numerous 'incunabula', or specimens of the earliest printing (1457-1520); 5000-6000 engravings; and various curiosities, including a portrait of Queen Mary Stuart, presented by herself to the monastery. The printed books number 120,000 vols., including a nearly complete collection of Aldines, or books by the celebrated firm of Manutius at Venice (so called from Aldus, the elder member of the firm; 15th and 16th cent.), and Elzevirs, or books printed by the family of that name at Leyden and Amsterdam (16th and 17th cent.); and also most of the periodicals published in the 17th and 18th centuries.

The vestibule contains busts of famous French authors; and on the staircase is one of *Gering*, who in 1469 established at the Sorbonne the first printing-press used in Paris. Above the landing is a copy, by *Balze*, of Raphael's School of Athens in the Vatican. The medallions are emblematic of Science, Art, Theology, and Jurisprudence. At the entrance to the hall is a fine piece of Gobelin's tapestry, representing Study surprised by night, after Balze.

The ***READING ROOM** (*Salle de Lecture*) on the first floor, 330 ft. in length, 66 ft. in width, and 42 ft. in height, is very skilfully constructed. The vaulting is borne by seventeen iron girders, supported in the centre by sixteen slender columns; and 420 readers can be accommodated. The library is open to the public daily, except on Sundays and holidays and in the vacation (1st Sept. to 15th Oct.), from 10 to 3, and from 6 to 10 p.m.; in the evening it is frequented almost exclusively by students.

Near the library, and adjoining the *Ecole de Droit*, is the entrance to the famous *Collège St. Barbe*, the oldest school in France, having been founded in 1460.

At the N. E. corner of the Place du Panthéon rises —

***St. Etienne du Mont** (Pl. R, 22; V), a late-Gothic church, the choir of which was begun in 1517. The incongruous Renaissance façade was added in 1620. To the left of the portal is a tower, flanked with a round turret, probably part of an earlier building.

The INTERIOR consists of a nave and two aisles. Slender round pillars, twelve on each side, united by a gallery halfway up, bear the lofty vaulting, from which spring the ribs terminating in pendent key-stones. The choir is separated from the nave by a *Jubé*, or screen, of exquisite workmanship, by *Biard* (1600-05), round the pillars of which two graceful spiral staircases ascend. — The *Pulpit*, by *Lestocart*, from designs by *La Hire* (d. 1655), is borne by a Samson, and adorned with numerous statuettes.

Most of the paintings are of the 18th cent.; but the S. chapels contain some fine modern works by *Grenier*, *Abel de Pujol*, *Aligny*, and *Caminaude*. The stained glass dates from 1568.

The 3rd Chapel on the right contains inscriptions in memory of several eminent persons once buried here, whose remains have been removed. The 5th Chapel on the same side contains a 'Holy Sepulchre' with life-size figures in stone, dating from the end of the 16th century. Above, the Plague, by *Jouvenet*.

Farther on, to the right on the wall of the choir-ambulatory, are three large pictures, two of them being votive offerings to Ste. Geneviève presented by the city, by *Largillière* (1696) and *Delroy* (1726), and the third, the Stoning of St. Stephen, by *Ab. de Pujol*.

The 2nd Chapel on the same side contains the *Tomb of Ste. Geneviève* (p. 233), with a sarcophagus, which is said to date from the period of her death, but is probably not earlier than 1221. The chapel was restored in 1862, and richly decorated with carved wood, painted and gilded. In the first chapel on the left side of the choir contains the Martyrdom of ten thousand Christian soldiers under Maximian, mural paintings of the 16th century. On the fête of Ste. Geneviève (3rd Jan.) numerous worshippers flock to the Panthéon and St. Etienne du Mont.

On 3rd Jan. 1857 Archb. Sibour was assassinated in this church by Verger, an ex-priest.

A relic of the old Abbey of Ste. Geneviève still exists in the square tower, in the transitional style, to the right of St. Etienne, which now forms part of the *Lycée Henri IV.*, and is separated from the church by the Rue Clovis.

Nearly at the back of St. Etienne, to the N.E., is the *Ecole Polytechnique* (Pl. R, 22; V), for the education of military engineers, staff-officers, telegraphists, and officials of the government tobacco-manufactory. It was founded by the celebrated Monge in 1794. — On the other side of the building passes the *Rue Monge*, which connects the Boul. St. Germain with the Avenue des Gobelins. At the angle formed by the Rue Monge and the Rue des Ecoles is the *Square Monge*, with a statue of Voltaire, after a fine work by Houdon. — In the Rue Lhomond, to the S. of the Panthéon, is the new *Musée Pédagogique du Ministère de l'Instruction Publique*, opened in 1881.

III. FROM THE PANTHÉON TO THE PARC MONTSOURIS.

Val-de-Grâce.

Those who do not intend to visit the deaf-and-dumb asylum, or the hospital of Val-de-Grâce, had better drive to the park, 2 M. distant; or they may take the Montrouge tramway in the Boul. St. Michel as far as its terminus, whence they turn to the left in order to reach the park. The railway to Sceaux (see p. 328) also passes the Parc Montsouris.

If time be limited, the traveller should proceed at once from the Panthéon to the Luxembourg (p. 248).

The Rue St. Jacques (p. 232), which crosses the Rue Soufflot near the Panthéon, passes, higher up, in front of the insignificant church of *St. Jacques-du-Haut-Pas* (Pl. G, 19; V), of the 17th cent., which contains several valuable pictures.

Adjoining this church is the *Institution des Sourds-Muets* (admission Sat., 2-4, by permission of the director), the court of which contains a statue of the Abbé de l'Épée, the founder, and an elm-tree, 100 ft. in high, said to have been planted in 1605, and probably the oldest tree in Paris.

To the left in the Rue St. Jacques, farther on, we observe the — **Val-de-Grâce** (Pl. G, 19), formerly a Benedictine nunnery, founded by Anne of Austria, mother of Louis XIV., in accordance with a vow, but converted into a military hospital in 1790. The Church (open 12-2), designed by *Fr. Mansart*, and erected in 1645-66, is a handsome building. The court in front of it is embellished with a bronze statue of Larrey (d. 1848), the famous surgeon, by *David d'Angers*. Above the façade, with its Corinthian and composite columns, rises the handsome dome, a reduced copy of that of St. Peter's at Rome, 53 ft. in diameter, and 133 ft. in height, flanked with four towers which also terminate in domes.

The INTERIOR is somewhat bare. The coffered vaulting is adorned with medallions. The high-altar, with its canopy borne by spiral columns, is a copy of that of St. Peter's at Rome. On the dome is painted a celebrated fresco by Pierre Mignard (d. 1695), representing the glory of the blessed, but badly preserved. The church contains the tomb of Queen Henrietta, wife of Charles I. of England, over whose remains a famous funeral oration was pronounced by Bossuet. It was also the burial-place of members of the royal family of France and princes of Orleans.

A little farther on, the Rue St. Jacques ends at the *Boulevard de Port-Royal*, not far from the Carrefour de l'Observatoire (to the right; p. 256), but is continued by the Rue du Faubourg St. Jacques, which passes the *Hôpital de la Maternité* on the right, the *Hôpital du Midi* and *Hospice Cochin* on the left, and near the Observatory on the right (p. 256). At the end of this street the *Boulevard Arago* leads to the right to the *Place Denfert-Rochereau*, formerly *Place d'Enfer* (Pl. G, 17), recently adorned with a huge gilded lion. The 'place' still contains the buildings belonging to the city 'barrière' which was formerly here; their friezes are worthy of notice. From this point the *Boulevard d'Enfer* runs to the N., past the Cimetière Montparnasse (p. 256); beyond the barrier-buildings is the *Avenue d'Orléans*, leading to the S.W. (church of Montrouge, p. 239); to the S.E. runs the *Boulevard St. Jacques*, passing the *Gare de Sceaux* (pp. 25, 328); and, lastly, to the S., runs the *Avenue Montsouris*, leading to the (1½ M.) —

Parc de Montsouris (Pl. G, 21), which may be reached, as already stated, by the Montrouge tramway, or by the Ceinture railway (Gentilly station). This new park, completed in 1878, affords an attractive public promenade for the S. side of the town, but is smaller and less picturesque than the Buttes-Chaumont on the

N.E. side. It is about 40 acres in area, and adjoins the fortifications. It is intersected by the Sceaux and Ceinture lines of railway. On the highest ground stands the *Bardo*, or palace of the Bey of Tunis, a picturesque Moorish edifice with four domes, which was shown at the Exhibition of 1867 and has been rebuilt here. It is now an observatory. In the lower part of the park is a lake fed by a small cascade. The park commands an extensive view of Paris, particularly of the hill of Ste. Geneviève (Panthéon) and the valley of the Bièvre. Beyond the precincts of the city, to the S.E., are the *Hospice* and *Fort de Bicêtre*.

On the N. side of the park is a lunatic asylum (*Asile Clinique d'Aliénés*, or *Asile St. Anne*), a model establishment for patients of both sexes, founded in 1864 (600 beds; entrance in the Rue Cabanis).

To the W., by the principal entrance to the park, lies the large *Réservoir de la Vanne*, with sides built of solid stone, 10 ft. thick, and capable of holding eleven million cubic feet of water. Nearly one-third of the quantity is supplied daily by a conduit, 7 ft. in diameter and about 108 M. in length, which brings to Paris the water of the Vanne, a stream rising in Champagne, about 9 M. from Troyes. Two similar reservoirs have recently been constructed at Ménilmontant and Belleville.

The Rue Beaunier, opposite the entrance to the reservoir, leads to the Avenue d'Orléans (p. 238), near the station of the tramway from Montrouge to the Gare de l'Est, and near a station of the Ceinture line.

The Montrouge quarter is properly called the *Petit-Montrouge*. The *Grand-Montrouge* is a village outside the fortifications.

Within the city, at the corner of the Avenue d'Orléans and the Avenue du Maine, is the church of *St. Pierre-de-Montrouge* (Pl. G, 17), a neo-Romanesque edifice, with a lofty tower terminating in a lantern.

11. From the Louvre to the Luxembourg, and the Cemetery of Montparnasse.

I. INSTITUT. HÔTEL DES MONNAIES. ÉCOLE DES BEAUX-ARTS.

The *Pont des Arts* (Pl. R, 20; V), between the Old Louvre and the Institut, an iron bridge for foot-passengers only, constructed in 1801-03, derives its name from the 'Palais des Arts', as the Louvre was once called. It commands a fine view up and down the river.

Over the lower extremity of the Cité island a new bridge is about to be constructed, in order to connect the Rue du Louvre with a new street on the left bank which is to run from the Place St. Germain-des-Prés (p. 246) to the river, passing between the Institut and the Monnaie.

The *Institut*, a somewhat clumsy edifice, covered with a dome, is situated on the left bank of the Seine, at the S. end of the Pont des Arts, and opposite the Louvre. The crescent-shaped façade is flanked with wings adorned with arcades. In front of the Corinthian portico rises a *Statue of the Republic by Soitoux*, erected in 1880. The institution was originally founded by Cardinal Mazarin for the education of youths from the newly acquired provinces of Roussillon,

Pignerol, Flanders, and Alsace, and was called the *Collège Mazarin*, but was popularly known as the *Collège des Quatre Nations*. The building was erected in the latter half of the 17th cent., on the site of the *Hôtel de Nesle*, to which, according to tradition, Margaret of Burgundy, wife of Louis X. used to cause young strangers to be brought to minister to her pleasures, and afterwards to be assassinated and thrown into the Seine. During the Revolution it was used as a prison, but in 1795 it was ceded by the Convention to the *Académies*, or societies of savants, who had hitherto met in the Louvre. Its name was then changed to the *Palais de l'Institut*, and it was not again employed as a school.

The Institut embraces five different academies: the *Académie Française*, the *Académie des Inscriptions et Belles-Lettres*, the *Académie des Sciences*, the *Académie des Beaux-Arts*, and the *Académie des Sciences Morales et Politiques*. (Acad. de Médecine, see p. 259.)

1. The *Académie Française* is mainly occupied with the superintendence of the French language and its orthography, and with the publication of the *Dictionnaire Historique de la Langue Française de l'Académie*. It also distributes various prizes, such as the *Prix Montyon*, a sum of 22,463 fr. annually, bequeathed by a famous philanthropist of that name for the purpose of being awarded to the poor man who should be held to have done the most virtuous action during the year. The money, however, is now divided among a considerable number of deserving persons. This department consists of 40 members. The annual meeting takes place in May; the weekly meetings are on Thursday, 3. 30 to 4. 30 p.m.

2. The *Académie des Inscriptions et Belles Lettres* is chiefly devoted to the study of the ancient languages and to archaeological research, and publishes its *Mémoires* periodically. There are 40 ordinary members, 10 honorary members (*libres*), 8 foreign associates, 50 corresponding members, and two secretaries. Annual meeting in July; weekly meeting every Friday, 3-5 p.m. This and the other departments also possess the control of valuable money-prizes.

3. The *Académie des Sciences* cultivates the study of mathematics and natural science, and consists of 65 ordinary (*membres titulaires*) and 10 honorary members, 8 foreign associates, and 92 correspondents. Its publications consist of *Mémoires* and *Comptes-Rendus des Séances*. Annual meeting in December; weekly meetings on Mondays, 3-5 p.m.

4. The *Académie des Beaux-Arts*, for the promotion of painting, sculpture, architecture, and musical composition, consists of 40 ordinary and 10 honorary members, 10 foreign associates, and 40 correspondents. One of its tasks is the publication of a *Dictionnaire de la Langue des Beaux-Arts*. Annual meeting on the first Saturday in October; weekly meetings on Saturdays, 3-5 p.m.

5. The *Académie des Sciences Morales et Politiques*, for the study of philosophy, history, and political economy, consists of 40 ordinary and 6 honorary members, 9 foreign associates, and from 37 to 47 correspondents, and publishes its *Mémoires*. Annual meeting in April; weekly meeting every Saturday, 12-2 p.m.

The Institut thus numbers 225 members, vacancies being filled by the votes of the members in whose department they occur, subject to the approval of government. There are also about 300 honorary and corresponding members. Each ordinary member receives a salary of 1200 fr.

The title of 'Membre de l'Institut' is the object of the highest ambition of every literary and scientific Frenchman. All their meetings take place at the *Palais de l'Institut*, and are of course extremely interesting, as the most eminent French savants take part in the discussions. The grand meeting of the five departments combined is held on 25th October. Tickets of admission are issued at the secretary's office.

The courts of the Institut are used as a public thoroughfare. The first on the right contains the entrance to the *Salle des Séances Solennelles*, formerly the chapel, situated under the dome. This saloon and the vestibule are embellished with statues of authors, scholars, and artists. On the other side of the court is the *Bibliothèque Mazurine*, which is open to the public daily, 10-5 o'clock, except on Sundays and holidays (vacation from 15th July to 1st Sept.). It contains 200,000 vols. and 6000 MSS., 80 models of Pelasgic monuments from Italy, Greece, and Asia Minor, and several ancient works of art.

The second court contains the rooms in which the ordinary meetings are held and the library of the Institut, which is not open to the public.

The **Hôtel des Monnaies** (Pl. R, 20; IV), or *La Monnaie*, the Parisian Mint, is a large building to the left of the Institut and near the Pont-Neuf (p. 216), erected in 1771-75. The façade, 132 yds. in length, and adorned with Ionic columns, is surmounted with statues of Peace, Plenty, Commerce, Power, Wisdom, and Law.

The workshops are not shown except by the permission of the director or of the 'président de la commission des monnaies et médailles', obtainable on written application. The Monnaie also contains a *Musée Monétaire*, or collection of coins, which is open to the public on Tuesdays and Fridays, 12-3 o'clock.

The MUSEUM is reached by the staircase to the right of the entrance.

The vestibule contains specimens of the metals used in coining. — A cabinet to the right of the vestibule contains a glass case with ancient coins, and presses with medals. The cabinet to the left contains specimens of postage-stamps.

The numerous glass cases in the principal saloon contain an interesting collection of *French Coins*, arranged chronologically, from the earliest times down to the present day, those of Louis XIV. and Louis Philippe being most numerous; a collection of *Foreign Coins* of every country (including a Chinese coin of B. C. 1700), and another of *Medals* of various kinds. The series begin on the left. The coins are in the centre, and the medals near the windows.

Farther on is a passage containing *Essais d'Argent*, and a room with models of *Instruments* and *Furnaces* used in coining.

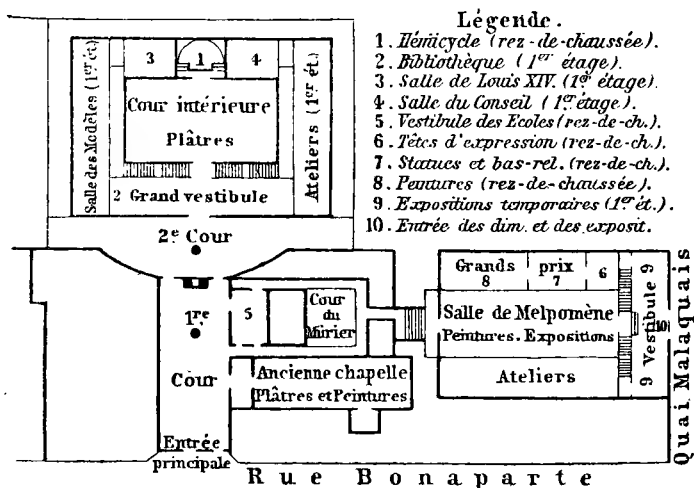
The following room contains *Dies*, and, in the cabinets, the *Medals* of the Consulate and the Empire. The wax models of the reliefs on the Vendôme Column preserved here afford a better idea of the details than the originals. A bust of Napoleon I. by *Canova*, executed in 1806, and a cast of the emperor's face taken 20 hours after death are also shown.

The *Ateliers*, with their steam-engines, furnaces, and machinery, are well worth visiting. Those only are shown in which silver pieces and medals are struck. Each of the six furnaces in which

the silver is melted is capable of containing from 15 to 22½ cwt. of metal, worth 160,000 to 240,000 francs. The machines invented by M. Thonnellier are highly ingenious, sixty pieces of money being struck by each of them per minute, while the whole of them in operation at once are capable of yielding two million francs per day. During part of 1875 the Monnaie coined 100,000 gold pieces of 20 fr. and 75,000 silver pieces of 5 fr. per day. In the Monnaie are also performed all the operations of assaying and stamping the gold and silver wares of the jewellers.

Returning to the Institut, we soon reach the Rue Bonaparte, the second street to the left beyond that building. No. 14 in this street is the —

Palais des Beaux-Arts (Pl. R, 17, 20; IV), the seat of the *Ecole des Beaux-Arts*, founded in 1648, for the teaching of painting, sculpture, engraving, gem-cutting, and architecture (open to the public daily, 10-4; Sun. 12-4). The pupils who obtain the first



prizes in the different departments are sent to Rome at the expense of government for four years. The works they send home, termed 'grands prix de Rome', are exhibited here annually in summer. The school has a staff of 50 professors, and is attended by upwards of 1000 pupils of different nationalities.

The building, erected in 1820-38 and 1860-62 by *Debret* and *Duban*, occupies the site of the old *Couvent des Petits-Augustins*. At the entrance are colossal busts of *Puget* and *Poussin*.

The **FIRST COURT** contains many handsome fragments of French edifices, from the Gallo-Roman period down to the 16th century.

These are the remains of the Musée des Monuments founded here at the time of the first Revolution by the painter *Alex. Lenoir* (d. 1839), and consisting chiefly of tombstones and reliefs rescued from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and ordered most of the objects to be restored to the churches or their original proprietors. In the centre of the court is a Corinthian column in red marble, surmounted by a bronze statue of Plenty (16th cent.). By the wall to the left is a fresco painted on lava by the brothers *Balze*, after the work of Raphael's school in the Magliana. To the right is the celebrated and beautiful portal of the Château d'Anet, which was erected for Diana of Poitiers by *Philibert Delorme* and *Jean Goujon* in 1548, by order of Henri II., and which now forms the entrance to the old abbey-chapel (see next page).

The SECOND COURT is separated from the first by part of the façade of the château of Gaillon, which was erected in 1500 by *Pierre Fain* of Rouen for Cardinal d'Amboise, minister of Louis XII., and one of the chief promoters of the Renaissance in France. It is in a mixed Gothic and Renaissance style, affording a good idea of the character of the château, which was destroyed during the Revolution. Beyond it are other fragments of French architecture and sculpture, statues copied from antiques, and a fine stone basin, 13 ft. in diameter, adorned with heads of gods or heroes, animals, and the four elements, a work of the close of the 12th cent., brought from the abbey of St. Denis.

The principal *FACADE, which flanks this court on the W., designed by *Duban*, and completed in 1838, is a good example of modern French architecture. It is adorned with two series of arcades, one above the other, and with Corinthian semi-columns and pilasters, and is crowned with an attic.

The VESTIBULE contains fragments of marble antiques and casts of sculptures of the Parthenon and the temple of Minerva in Ægina, the originals of which are in London and Munich. — We next enter an inner court, roofed with glass, containing numerous casts from famous antiques at Rome and elsewhere: to the right, the Greek gallery; to the left, the Roman gallery (inscriptions). At the ends are restored columns from the Parthenon, with the entablature, and from the temple of Jupiter Stator at Rome.

Opposite the entrance is the AMPHITHEATRE, adorned with the celebrated **Hemicycle of Paul Delaroche* (d. 1856), an encaustic painting which represents distinguished artists of all ages and nations, and contains in all 75 colossal figures (23 ft. in height).

On a lofty throne in the centre are the great Greek masters, *Phidias* the sculptor, *Ictinus*, the architect of the Parthenon, and *Apelles* the painter. Four female figures in front represent (left) Greek, Gothic, and (right) Roman and Renaissance art. The Muse of Gothic art, with long fair hair, is a portrait of the artist's wife, a daughter of Horace Vernet. To the right, beginning from the end, are the most famous painters and (under the columns) architects, and the chief masters of the

French school. On the left are sculptors and landscape-painters and (towards the centre) colourists of every school. Delaroche was engaged 3½ years on this work, and received for it the sum of 80,000 fr. It was much injured by a fire in 1855, but has been skilfully restored by *Mercier* and *Fleury*.

Opposite the hemicycle is a large painting by *Ingres*, representing Romulus victorious over Acron, king of the Sabines. — We now retrace our steps and ascend to the right from the vestibule to the —

First Floor. Upstairs, to the left, is the *Library*, to which students only are admitted. On the S. and N. sides of the glass-roofed court are galleries adorned with sixty-two copies from Raphael's loggie in the Vatican, by the brothers *Balze*. — The *SALLE DES MODÈLES*, opposite the staircase, contains a valuable collection of casts from small antiques and Renaissance works, cork models of Roman and other buildings, part of the *Musée des Copies*, and a number of admirable *Drawings by ancient masters. Among the copies are represented the master-pieces of every important school, a good idea of which is thus afforded to persons unacquainted with the originals.

Two other rooms on the first floor (Pl. 3, 4), which are not open on Sundays, contain portraits of members and the professors of the old Academy. A gallery between these two rooms affords a good survey of the 'hemicycle' of Delaroche.

Descending to the ground-floor, we cross the second court and enter the former *CHAPEL* by the portal (or, if it be closed, by a door to the left in the Vestibule des Ecoles, mentioned below). This apartment now contains the continuation of the *Musée des Copies*, consisting of reproductions of the finest sculptures and paintings of the Renaissance, chiefly of the Italian school.

In a kind of vestibule are exhibited copies of the frescoes by *Giotto* in the church of the Madonna dell' Arena at Padua, of a Calvary by *Fra Angelico*, of the battle of Heraclius against the Persians by *Piero della Francesca*, of the battle of Constantine by *Giulio Romano*, and of several bas-reliefs. — Among the casts we observe on the right that of the pulpit of the cathedral of Pisa by *Giov. Pisano* (1302-11); candelabrum of the cathedral of Milan (16th cent.); St. George by *Donatello* (1336-1466), from Or S. Michele at Florence; monument of Fil. Decio by *Stagio Stagi* (about 1530); John the Baptist by *Ben. da Majano* (1442-97). A small side-chapel contains the Moses, the Slaves, the monuments of Giuliano and Laurenzio de' Medici, the Pietà, Bacchus, and other works of *Mich. Angelo*, and Ghiberti's doors of the baptistery at Florence. — Principal chapel: Relief of Jonah by *Lorenzetto*, and others; Last Judgment of *Mich. Angelo* by Sigalon; in front of it casts of statues at St. Denis and in the Louvre; stalls of the 16th cent.; figure of St. Michael from Dijon (15th cent.); th. Graces by *Germain Pilon* (16th cent., Louvre); reliquary of St. Sebaldus by *P. Vischer*; statues of the cathedral of Chartres (13th cent.); Virgin from the portal of Notre-Dame at Paris; fonts from Hildesheim. — Besides the copies of paintings already mentioned: (right) *P. della Francesca*, Discovery of the True Cross; *Melozzo da Forlì*, Platina at the feet of Sixtus IV.; *Fr. Penni*, Clemency and Justice; *Raphael*, Venus, Juno and Ceres, Poetry, Jupiter and Cupid. Left, in returning: *Raphael*, Sibyls; *Mantegna*, St. James conducted to martyrdom; *Ghirlandajo*, Adoration of the Magi; *Sodoma*, Goths destroying the monastery of Monte Cassino; *Raphael*, Madonna of St. Sixtus.

On leaving the chapel we cross the VESTIBULE DES ECOLES, which contains a monument to Ingres, with his bust in bronze, and medallions of Flandrin and Simart by Guillaume. We next enter the —

COUR DU MÛRIER, with galleries containing sculptures executed at Rome by former pupils and casts of ancient bas-reliefs. At the end is the monument of Henri Regnault, the painter, and other pupils killed during the defence of Paris in 1870-71; between the columns bearing the names are a bust of Regnault and a statue of Youth offering him an olive-branch, by *Chapu*. On the wall next to the Vestibule des Ecoles: Galatea of *Raphael*, copied on porcelain by Balze. Below, and in the corridors on the same side, are casts from the terracotta frieze of the Ospedale del Ceppo at Pistoja, representing Charity and the Virtues, by the *Della Robbia* (15th cent.).

Opposite this wall is another vestibule containing several copies, next to which is the SALLE DE MELPOMÈNE, occupied with the remainder of the Musée des Copies and used for the exhibition of competitive works. On Sundays and on the occasion of such exhibitions this room may also be entered from the Quai Malaquais. The rooms on the first floor on this side are also used for various exhibitions.

Principal copies (from right to the left): *Velazquez*, Don Fernando and Philip IV.; *Mich. Angelo* (above), Sibyls; *P. Veronese* (below), Adoration of the Virgin; *Correggio*, Madonna and Child, with M. Magdalene and St. Jerome; *Titian*, Martyrdom of St. Sebastian, Death of St. Peter the Dominican; *Palma Vecchio*, St. Barbara; *Titian*, Heavenly and earthly love, Assumption; *And. del Sarto*, Preaching of John the Baptist; *Raphael*, Jurisprudence; *A. del Sarto*, Baptism of Christ, Last Supper; *Perugino*, Marriage of the Virgin; *Verocchio*, Baptism of Christ; *Masaccio* and *Filippino Lippi*, Miracle of St. Peter; *Raphael*, Adam and Eve, Attila expelled from Rome, portrait of Mad. Doni, Vision of Ezekiel, La Gravidia; *Fil. Lippi*, Vision of St. Bernard; *Leon. da Vinci*, Madonna and donor; *Raphael*, Christ in the Sepulchre. — *Rembrandt*, Lesson in anatomy; *Raphael*, Disputation regarding the sacrament, Marriage of the Virgin. Power; *Mantegna*, Virgin, angels, and saints; *Raphael*, School of Athens; *Bazzi*, Swoon of St. Catherine; *Masaccio*, St. Paul in the prison of St. Peter; *Raphael*, Leo X.; *Masaccio*, Liberation of St. Peter. — Vestibule next the Quai Malaquais: Copies of frescoes from Herculaneum (Theseus and the Minotaur, Hercules and Telephus, Hercules and Omphale, etc.); Triumph of Galatea after *Raphael*; casts from the antique (Atlas, etc.). — Lastly three rooms containing prize works since the end of the 17th cent. (apply to a custodian).

II. FROM THE ECOLE DES BEAUX-ARTS TO THE LUXEMBOURG.

St. Germain-des-Prés. St. Sulpice.

The Rue Bonaparte leads in 3 min. from the Ecole des Beaux-Arts to —

St. Germain-des-Prés (Pl. R, 17, 19; IV), one of the most ancient churches in Paris. It belonged to the powerful abbey of St. Germain, founded in the 16th cent., the abbots of which were sometimes cardinals and even kings, as in the case of Hugh Capet and Casimir of Poland. The abbey was originally dedicated to St.

Vincent, but afterwards to St. Germain, a bishop of Paris, and was once surrounded by meadows, including the famous 'Pré-aux-Clercs'. The nave is said to belong to an edifice of 1001-1014, but the style is rather that of the end of the 11th century. The choir, consecrated in 1163, was afterwards altered, particularly in the windows, which show a tendency to Gothic. During the Revolution the church was used as a saltpetre-manufactory, and fell into a very dilapidated condition, but it was restored in 1824-36.

The INTERIOR was redecorated in 1852-61. To the right of the principal entrance is a marble statue of the Virgin, called 'Notre Dame la Blanche', dating from the 14th century.

NAVE. The admirable Mural Paintings were executed by *Hippolyte Flandrin* (d. 1864) and other masters under his superintendence. There are twenty on each side, placed in pairs over the arches, representing parallel scenes from the Old and New Testament. On the left side of the entrance: the Burning Bush and the Annunciation; the Promise of a Redeemer and the Nativity; the Prophecy of Balaam and the Adoration of the Magi; the Passage of the Red Sea and the Baptism of Christ; Melchisedek's offering of bread and wine to Abraham and the Institution of the Eucharist. — On the other side, returning towards the entrance: the Sale of Joseph and the Betrayal of Christ; the Offering of Isaac and the Death of Christ; Jonah issuing from the whale's belly and the Resurrection; the Scattering of the nations and the Dispersal of the apostles. — Above are figures from the Old Testament, on a golden ground.

The CHOIR is embellished with two large paintings on a golden ground, also by *Flandrin*: on the left the Entry of Christ into Jerusalem; on the right the Bearing of the Cross. Then, above the arcades, the Prophets and Apostles, and the angel, lion, bull, and eagle, the symbols of the Evangelists.

In the N. TRANSEPT are paintings by *Cornu* (d. 1871), more recently executed, representing on the right Christ among the children, the Mission of the apostles, the Transfiguration, and the Descent into hell; and on the left the Finding of the Cross.

The S. TRANSEPT contains, on the right, the tomb of *Olivier* and *Louis de Castellon* (d. 1644, 1699), by *Girardon*. To the left, above it, is a marble statue of St. Margaret, by *J. Bourlet* (1705).

CHOIR CHAPELS. The second chapel on the right contains the monument of *James, Duke of Douglas* (d. 1645). — The following chapel contains slabs of black marble to the memory of the philosopher *Descartes* (d. 1650) and the learned *Mabillon* (d. 1707) and *Montfaucon* (d. 1641). — Behind the high-altar is the modern Chapel of Notre-Dame, with painted reliefs of the Adoration of the Magi and the Presentation in the Temple. — In the chapel of SS. Peter and Paul is the monument of the poet *Boileau* (d. 1711), whose remains were brought here from the Sainte-Chapelle. — The chapel contains a second monument of the *Douglas* family.

The N. AISLE contains a statue of St. Francis Xavier, by G. Cous-tou, and the monument of *Casimir V.* (d. 1672), king of Poland, who was at first a Jesuit, then a cardinal, and in 1648 succeeded his brother on the Polish throne, but abdicated in 1668 and resumed his cowl as abbot of St. Germain-des-Prés. By the wall, opposite the pulpit, is the monument of *H. Flandrin* (d. 1864), the painter of the frescoes mentioned above.

The *Place St. Germain-des-Prés*, in front of the church, is an important omnibus and tramway station (see Appx.). The S. side of the church adjoins the Boul. St. Germain (p. 223), to the S.W. of which runs the handsome *Rue de Rennes*, leading to the Gare Montparnasse (p. 257). We continue to follow the Rue Bonaparte to the S. to the left of the Rue de Rennes, and in a few minutes reach the *Place St. Sulpice*.

***St. Sulpice** (Pl. R, 19; IV), situated in the Place of that name, is the richest and one of the most important of the churches on the left bank of the Seine. It was rebuilt in the reign of Louis XIV. by *Louis Leveau*, but in 1678 the works were suspended from want of funds. They were afterwards continued by *Oppenord* and *Daniel Gittard*, who erected the side-portals, and were completed by *Servandoni* in 1749. The latter deviated so considerably from the plans of his predecessors, that he may be regarded as the chief architect of the edifice in its present form.

The church is remarkable for its imposing dimensions (length 154 yds., width 61 yds., height 108 ft.). The façade, which is considered one of the best of the early part of the 18th cent., consists of a Doric and an Ionic colonnade, placed one above the other. It is flanked with two towers, the highest of which, rebuilt by Chalgrin, and 224 ft. high, is alone finished. The chief portal is approached by five flights of steps, divided by the bases of the columns.

The INTERIOR consists of nave, aisles, transept, and eighteen lateral chapels. The spherical vaulting is borne by Corinthian pillars. Adjoining the second pillar are bēnitiers consisting of two enormous shells (*tridachna gigas*), presented to Francis I. by the Republic of Venice, resting on rock-work of marble designed by *Pigalle*. The church contains indifferent oil-paintings by *Vanloo*. The chapels are adorned with interesting frescoes.

RIGHT AISLE. *1st Chapel: Jacob wrestling with the Angel; *Heliodorus* expelled from the Temple; on the ceiling St. Michael; all by *Eugène Delacroix* (1861). — *2nd Chapel: Religion solacing a dying man; Efficacy of prayer for the dead; by *Heim*. — 3rd Chapel: St. Roch praying for the plague-stricken; Death of the saint in the prison of Montpellier; by *Abel de Pujol* (1821). — 4th Chapel: Scenes from the life of St. Maurice; by *Vinchon* (1822). — 5th Chapel: Marble monument of the curé Languet (d. 1870), by *Slodtz*.

LEFT AISLE. 1st Chapel: St. François Xavier resuscitating a dead man, and Miraculous cure of sick persons at the burial of the saint, by *Lafon* (1859). — 2nd Chapel: St. François de Sales preaching in Savoy, and Ste. Chantal receiving from the saint the constitution of a new order of nuns, by *Hesse* (1860). — 3rd Chapel: St. Paul's Conversion, and St. Paul in the Areopagus, by *Drolling* (1850). — 4th Chapel: St. Vincent de Paul recommending foundlings to the care of sisters of charity, and the saint at the death-bed of Louis XIII., by *Guillemont* (1825).

TRANSEPT. Left arm: Betrayal by Judas, and the Crucifixion. Right arm: Resurrection and Ascension, and Prophets. These are all by *Signol* (1874-76). On the pavement here a *Meridian Line* was drawn in 1743, with the signs of the zodiac. It is prolonged to an obelisk of white marble which indicates the direction of due north, while towards the S. it corresponds with a closed window, from a small aperture in which a ray of the sun falls at noon on the vertical line of the obelisk.

CHOIR CHAPELS, N. or left side. 1st: Martyrdom and Triumph of St. John the Evangelist, by *Glatze* (1859). — 2nd: S. Carlo Borromeo at a procession during the plague at Milan, and The saint administering the last sacraments to Pius IV., his uncle, by *Pichon* (1867). — 4th: St. Louis, king of France, carrying a dying man during the plague, and The king administering justice under the oak of Vincennes, by *Matout* (1870). — Above the side-entrance: Death of the Virgin, by *Bin* (1874).

CHOIR CHAPELS, S. or right side. 1st: St. Denis preaching to the heathen Romans, and Condemnation of the saint, by *Jobbé-Duval* (1859). — 2nd: St. Martin dividing his cloak with a beggar, and The saint resuscitating a dead man, by *Mottez* (1863). — 3rd Ste. Geneviève suc-

couring Troyes (Champagne), and Miracles wrought by her relics during a procession, by *Timbal* (1864). — 4th: Nativity of the Virgin, and Her presentation in the Temple, by *Lenepveu* (1864). — Above the door of the Sacristy: Assumption of the Virgin, by *Bin* (1874). — The statue of the Virgin in the chapel at the back of the high-altar, by *Pajou* (d. 1809), is lighted from above. The fresco of the Assumption on the dome is by *Lemoine* (d. 1737).

The statues of St. Paul and St. John by the sacristy are by *Pradier*; those of the twelve apostles by the pillars of the nave are by *Bouchardon*.

The organ, one of the finest in Paris, by *Cavaillé-Coll*, has 6 keyboards, 118 stops, and about 7000 pipes. The pulpit is supported solely by the steps which ascend to it.

The PLACE ST. SULPICE in front of the church is adorned with the handsome *Fontaine St. Sulpice*, designed by *Visconti*, and erected in 1847. The fountain consists of three concentric basins, one above the other, and is embellished with statues of the four most celebrated French preachers: *Bossuet* (d. 1704), *Fénelon* (d. 1715), *Massillon* (d. 1742), and *Fléchier* (d. 1710). The long building on the S. side of the Place is the *Séminaire de St. Sulpice*, for priests.

The Rue Bonaparte, which skirts this building on the right, ends a little farther on opposite the N.W. angle of the Luxembourg Garden (p. 254). We follow the Rue St. Sulpice, to the left of the church, which passes near the *Marché St. Germain*, a little to the left of the street, a large covered market-place built of stone, 100 yds. in length, and 79 yds. in width. The Rue de Tournon, to the right, the second street from the church, leads direct from the Rue St. Sulpice to the Luxembourg.

III. PALACE, GALLERY, AND GARDEN OF THE LUXEMBOURG.

1. Palais du Luxembourg.

The **Palais du Luxembourg** (Pl. R, 19; IV) was erected in 1615-20 for *Marie de Médicis* by *Jacques Debrosse*, one of the ablest French architects of the beginning of the 18th century. It occupies the site of the old Hôtel de Luxembourg, a mansion from which it derives its name. It bears some resemblance to the palaces of Florence, and particularly to the court of the Pitti Palace, Marie's ancestral home, but is at the same time an unmistakably French creation. The principal façade, which notwithstanding many restorations still reveals the original design, looks towards the Rue Vaugirard on the N. side, opposite the Rue Tournon. It is nearly 100 yds. in width, and consists of three pavilions connected by galleries. Each of the three stories is adorned with pillars. Important alterations, the chief of which was the addition of the columns in the court, were made by *Chalgrin* in 1804, by order of Napoleon I. The façade towards the garden, formerly similar to the principal front, was restored under Louis Philippe in 1836-44 by *Gisors*, who adhered as far as possible to the style of the original building.

The palace continued to be a royal residence down to the Revolution. Its last occupant, the Count of Provence, afterwards

Louis XVIII., left it in June 1791. The Convention converted it into a state-prison, in which Marshal de Noailles and his wife, Vicomte de Beauharnais and his wife Josephine, the future empress, Hébert, Camille Desmoulins, Danton, Robespierre, the artist David, and others were afterwards confined. In 1795 the building was named the *Palais du Directoire*, and afterwards, in 1799, the *Palais du Consulat*. The Consulate, however, sat here for a short period only, as Bonaparte removed to the Tuileries in Feb. 1800.

During the first Empire the palace was occupied by the senate, and styled *Palais du Sénat-Conservateur*. After the Restoration, and under Louis Philippe, the *Chamber of Peers* met here. In March and April, 1848, the '*Commission des Travailleurs*' under Louis Blanc held its Socialist meetings in the palace. From 1852 to 1870 it was named *Palais du Sénat*, that body having again sat here during the second Empire. It was next occupied by the offices of the Préfet de la Seine, after the destruction of the Hôtel de Ville; but in 1879, on the return of the Chambers to Paris, the senate resumed its old quarters here. The president of the senate resides in the wing called the *Petit-Luxembourg*, to the right of the façade.

Part of the palace is occupied by the Musée de Luxembourg, which is open to the public daily, except Mondays (see p. 250); the rest of the building is shown daily, except Sundays and during the sittings of the senate, from 9 o'clock till dusk. We cross the court to the foot of the staircase in the corner to the left, where one of the custodians is to be found. We are first escorted to the first floor. The rooms on the left are used by different committees of the senate. We obtain a glimpse only into the *Library*, the dome of which is adorned with fine paintings by Eugène Delacroix, representing the infernal regions according to Dante. — The **Salle des Séances* (to which visitors are admitted during the sittings of the senate by tickets obtainable through a senator or on written application to the 'secrétaire de la questure') is one of the most interesting apartments. During the sittings the entrance is by the platform in the middle, at the end of the court. This chamber, which is lighted from above, consists of a small semicircular part, occupied by the president, and a larger part, of the same form, containing the seats of the senators. The 'tribune' is in front of the president's desk. The colonnade at the back is adorned with statues of Turgot, d'Aguesseau, l'Hôpital, Colbert, Mole, Malesherbes, and Portalis. On each side of the president's seat is a painting by Blondel: the peers offering the crown to Philip le Long, and the estates of Tours conferring on Louis XII. the title of 'father of the people'. At the beginning of the larger semicircle is a statue of Charlemagne, by Etex, and one of St. Louis by Dumont. Facing the seat of the president are two public galleries. — We are next conducted to the *Gallery of Busts*, and to the *Buvette*, formerly the room of Napoleon I., which contains the paintings which adorned it at that

period (the chancellor de l'Hôpital returning the seals to Charles IX.; Achille de Harlay rejecting the proposals of the Duc de Guise; Charlemagne; St. Louis; Louis XIV.). Adjoining the gallery and the buvette is the **Salle des Pas-perdus*, formerly the Salle du Trône. The handsome modern decorations in the Louis XIV. style were executed in 1856-80. On the vaulting, in the centre, the Apotheosis of Napoleon I. by Alaux; at the sides, Peace and War, by Brune; at the ends, the Apotheosis of the kings of France, by Lehmann. Handsome Chimney-piece of 1880. — Descending to the ground-floor, we visit, in the W. part of the palace, the small **Chambre de Marie de Médicis*, adorned with paintings by pupils of Rubens. The medallions on the walls are attributed to Van Thulden and Van Huden. The Apotheosis of the queen and other ceiling-paintings are by Hoeck. — The *Chapel*, on the same side, dating from the reign of Louis Philippe, is also richly decorated. Opposite the windows are paintings by Gigoux. Behind the altar are the twenty-four Elders of the Apocalypse, by Abel de Pujol. Under the organ is a group of angels, by Jaley.

2. Musée du Luxembourg.

The Luxembourg Gallery is open daily, except Mondays, 10-4, and in summer 9-5 o'clock; on Sundays and holidays 10-4 only.

The ***Musée du Luxembourg**, a collection of *Works of Living Artists*, consisting of paintings, sculptures, drawings, engravings, and lithographs, occupies the E. and W. wings and the gallery which connects them on the N. The works of the most distinguished masters are generally transferred to the Louvre, or sent to provincial galleries, about ten years after their death; so that a comprehensive survey of modern French art cannot be obtained in one place.

The usual *Entrance* (Pl. A; also the exit) is within the railing of the garden at the N.E. corner, opposite the Théâtre de l'Odéon (p. 254). On Sundays and holidays visitors are admitted by the chief entrance in the Rue de Vaugirard (Pl. B), and the exit is by a large staircase at the end of the E. wing (Pl. C), or by a small staircase on the W. side (Pl. D).

The *Sculptures* are chiefly on the ground-floor (Pl. E, F), and the *Pictures* (Pl. 1-8) on the first floor.

The arrangement of the works is so often changed that to prevent confusion we shall enumerate the most important of them in the alphabetical order of the names of the artists, that being also the order in which they are arranged in the catalogue (75 c.). Each work bears the name of the artist.

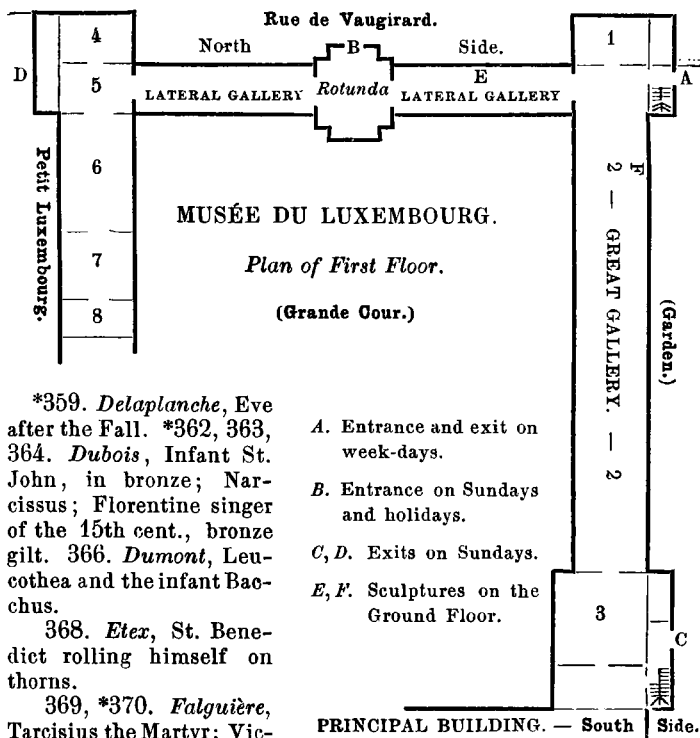
SCULPTURES.

330. *Aizelin*, Psyche.

331. *Barrias* (L. E.), Young girl of Megara. 332. *Barthélemy*, Ganymede. 333, 334, 335, 336. *Barye*, Jaguar devouring a hare;

Tiger and gavial; Combat of a Centaur and Lapithe; Panther seizing a stag, all in bronze. (Nos. 333, 334, on the first floor). 338. *Bonnassieux*, Meditation. 340. *Bourgeois*, Priestess of the Delphian Apollo.

343. *Carrier-Belleuse*, Hebe asleep. 344, *346. *Cavelier*, Truth; Mother of the Gracchi. 348, 349. *Chapu*, Mercury inventing the caduceus; Joan of Arc at Domrémy. 350. *Chartrousse*, Girl reading. 355, 356. *Crauk*, Faun with an amphora; Victory, in bronze, on the first floor.



*359. *Delaplanche*, Eve after the Fall. *362, 363, 364. *Dubois*, Infant St. John, in bronze; Narcissus; Florentine singer of the 15th cent., bronze gilt. 366. *Dumont*, Leucothea and the infant Bacchus.

368. *Etex*, St. Benedict rolling himself on thorns.

369, *370. *Falguière*, Tarcisius the Martyr; Victorious game-cock. 372,

373. *Fremiet*, Wounded dog, in bronze; Pan with a bear.

*376. *Gatteaux*, Minerva after the Judgment of Paris, in bronze, on the first floor.

378, 379, 380. *Guillaume*, Anacreon; the Gracchi, in bronze, on the first floor; Mower, in bronze.

*382, 383. *Hiolle*, Narcissus; Arion seated on the dolphin.

384. *Idrac*, Mercury inventing the caduceus.

391. *Loison*, Day after the victory.

*392, *393. *Maillet*, Agrippina and Caligula; Agrippina with the ashes of Germanicus. 394. *Maindron*, Velleda, a replica of the statue in the garden (p. 255). 395. *Maniglier*, Penelope bringing the bow of Ulysses to her suitors. 396. *Marcellin*, Bacchante going to sacrifice on Mt. Cithæron. 400. *Mercié*, David, in bronze. 401. *Michel-Pascal*, Monks reading; *402, *403. *Millet (Aimé)*, Ariadne; Cassandra placing herself under the protection of Pallas. 405. *Moreau (Math.)*, Woman spinning. 407. *Moulin*, Copy of a Pompeian subject, in bronze.

412. *Salmson (J. J.)*, Skein-winder, in bronze. 414. *Schoene-werk*, In the morning.

*417. *Thomas*, Virgil. 418. *Tournois*, Bacchus inventing comedy. 419. *Truphème*, Girl at the well.

PAINTINGS.

The ceiling of the *Grande Galerie*, which we first enter, is adorned with the Rising of Aurora, in the centre, by *Callet* (d. 1823), and the Twelve Months by *Jordaens* (d. 1678).

1. *Achard*, Cascade in the ravine of Cernay-la-Ville.

8. *Baudry*, Fortune and the child. 16. *Bertrand*, Death of Virginia. 18. *Billet*, Ebb-tide. *21. *Bonheur (Rosa)*, Husbandry in Nivernais, with masterly animals and charming details. 22, *24, 25. *Bouguereau*, Triumph of martyrdom (St. Cecilia); 'Vierge consolatrice'; Birth of Venus. 27. *Breton (Em.)*, Sea-piece. *28, *29, 30, 31. *Breton (J. A.)*, Blessing the crops; Recall of the gleaners; Winter evening; Gleaner. 31. *Brion*, Pilgrims of St. Odile (in Alsace), the devotion of the young girls with their bright costumes contrasting pleasantly with the freshness of the landscape.

36, 37, 38, 39, 40. *Cabanel*, Glorification of St. Louis; Death of Francesca da Rimini and Paolo Malatesta; Tamar; Birth of Venus; Nymph carried off by a Faun. *Carolus-Duran*, Lady with a glove. 46. *Chardin*, Fishermen's chapel in Brittany. 46. *Chenavard*, Divine tragedy. 56. *Comte*, Henri III. and the Duc de Guise. 56. *Constant*, The last rebels. 58. *Corot*, Landscape, morning. *62. *Courbet*, The wave. 66. *Couture*, Romans of the period of decline (1847).

This picture represents the end of a midnight orgy in the pale light of morning. Around the saloon are statues of illustrious Romans, who witness the degradation of their degenerate posterity. One of the most intoxicated of the party carries his cup to the lips of a statue, thus rendering the insult more marked. 'The others are lying with drooping heads, hanging arms, relaxed muscles, inert and somnolent, vanquished by vice: they whose ancestors had vanquished the world. Wine and courtezans have proved more powerful than the barbarians'.

57. *Cormon*, Cain. 67. *Curzon (P. A. de)*, Psyche bringing Venus the box given to her by Proserpine.

71. *Dantan*, Studio. 75. *Defaux*, Harb'our of Pont-Aven (Finistère). 76. *Dehodencq*, Bull-race. 77, *78, 79, 80. *Delaunay*,

Communion of the Apostles; Plague at Rome; Death of Nessus; Diana. 92. *Didier*, Husbandry on the ruins of Ostia. 93. *Doré* (*Gustave*), The Angel of Tobias. 95. *Duez*, St. Cuthbert, a triptych. 96, 97, *Dupré*, Morning; Evening.

*104. *Feyen-Perrin*, Oyster-fishers. 109, 110, 111. *Français*, End of winter; Orpheus; Daphnis and Chloe.

301. *Galbrund*, Young housekeeper, in chalks. *118. *Gérôme*, Cock-fight. 119. *Gerver*, Satyr and Bacchante. 125. *Eug. Giraud*, La Devisa (a wounded matador presenting his mistress with the 'devisa' or knot of ribbons which he has taken from the bull in the fight). 129. *Glaize*, Ancient Roman ceremony. 130. *Goupil*, Last day of Mme. Rolland's captivity. 131, 132. *Guillaumet*, Evening prayer in the desert; Laghouat, in the Algerian Sahara. 133. *Guillemet*, View of Bercy in winter.

142, 143, 144. *Hébert*, Malaria; The kiss of Judas; Les Cerverolles (States of the Church). 147. *Heilbuth*, Mont-de-Piété. 148, 150, 151. *Henner*, The chaste Susanna; The Good Samaritan; Naiad. *152. *Herpin*, View of Paris from the Pont des Saints-Pères, evening.

156. *Isabey*, Embarcation of De Ruyter and De Witt.

158. *Jacque*, Flock of sheep in a landscape. 160. *Jalabert*, Virgil, Horace, and Varius at the house of Mæcenas. 161. *Jeannin*, A cargo of flowers.

165. *La Boulaye*, Sermon in La Bresse. 171. *Lansyer*, Moor of Kerlouarnneck. *175, *176. *Laurens (J. P.)*, Excommunication of King Robert of France; Deliverance of the prisoners of Carcassonne. 77. *Laurens (Jules)*, Rocks of Van, in Armenia. 178. *La Vilette (Mme.)*, Coast-scene, near Lorient. 184. *Lecomte du Nouy*, Bearers of bad news. *186. *Lefebvre (Jules)*, Truth, a beautiful figure, but a portrait rather than a type. 188. *Lehmann*, Distress of the Oceanides at the foot of the rock to which Prometheus is chained. 190. *Lehour*, St. Lawrence, the martyr. 191. *Leleux (Ad.)*, Wedding in Brittany. 194. *Lenepveu*, Martyrs in the Catacombs. 195. *Lerolle*, In the country. 198. *Lévy (E.)*, Death of Orpheus. 199. *Levy (H.)*, Body of Sarpedon brought to Jupiter.

204. *Marchal*, Hiring-market at Bouxvillers (Alsace). 314. *Maréchal*, 'Les Traces', in chalks. *206. *Meissonier*, Napoleon III. at Solferino, a good example of this master, who excels in individualising his figures within a very limited space. *208. *Mélingue*, Etienne Marcel, the 'prévôt des marchands', saving the life of the Dauphin (Charles V.) by changing caps with him (1358). 219. *Moréau (G.)*, Orpheus. *220. *Mosler (H.)*, an American artist, 'Le Retour'.

227. *Pelouse*, Nook at Cernay in January. 228. *Perret*, Extreme Union in Burgundy. 229. *Pils*, Rouget de l'Isle singing the 'Marseillaise' for the first time.

235, 236. *Ribot*, St. Sebastian; The Samaritan. *240, 241, 242.

Robert-Fleury (J. N.), Conference at Poissy, in presence of Catherine de Médicis and Charles IX. (1561); *Jane Shore*; *Plundering of a Jew's house at Venice* in the middle ages. 243, *244. *Robert-Fleury* (Tony), Old women in the Piazza Navona, Santa Maria della Pace; *Last Days of Corinth*, a thoughtful composition, full of dramatic sentiment. 246, 247. *Rousseau* (Ph.), *The importunate* (a dog and cats); *Deer browsing*

*253. *Salmson* (H.), *An arrest in Picardy*. 254. *Soutai*, *Eve of an execution* (Rome). 258, 259. *Ségé*, *The oaks of Kertregonnec*; *Broom in flower*. 260. *Signol*, *The adulteress*. 262. *Sylvestre*, *Locusta*, in the presence of Nero, testing the poison intended for Germanicus.

263. *Tassaert*, *Distressed family*. 265. *Tissot*, *Meeting of Faust and Marguerite*. 267. *Trayer*, *Vendor of cakes at the fair of Quimperlé*.

268. *Ulmann*, *Sulla and Marius*.

*269. *Vernier*, *Landscape*. 270. *Vetter*, *Louis XIV. and Molière*. 272, 273. *Vollon*, *Curiosities*; *Fish*.

280, 281. *Ziem*, *Views of Venice*.

To the N.E. of the Palais du Luxembourg, opposite the gate of the garden, rises the *Théâtre de l'Odeon* (Pl. R, 19; IV), erected in 1782, and afterwards burned down and restored several times. The façade, with its Doric portico, is on the other side, towards the Place de l'Odeon. On the three other sides are galleries occupied by book and newspaper stalls. Comp. p. 33.

3. Jardin du Luxembourg.

The ***Garden of the Luxembourg** (open daily from early morning till 10 or 11 p.m.), laid out by *Jacques Debrosse*, the architect of the Palais, is the only remaining Renaissance garden in Paris, resembling, with its marble fountains, balustrades, and steps, the famous Boboli garden at Florence. A military band plays here, to the left under the trees, in summer on Sundays, Tuesdays, and Thursdays, 5-6 o'clock. The fountains do not play in winter (1st Oct. to 1st April).

The ***Fontaine de Médicis**, by *Debrosse*, in the Doric style, with imitations of stalactites, rises to the left, not far from the gate. Three niches between the columns contain sculptures by *Ottin*; the group in the middle represents Polyphemus surprising Acis and Galatea. At the back of this fountain is a 'Fontaine de Leda'.

To the left of the long basin of the fountain is a marble group of Adam and his family, by *Garraud* (1851).

In the centre of the garden, in front of the palace, is a large flower-bed, embellished with a fountain, consisting of a basin with a group of children. Adjoining the fountain rise two columns in speckled Italian marble, bearing a David, the conqueror of Goliath, and a Nymph, Italian works of the 16th century. In the vicinity are an Archidamas about to throw the disc, by *Lemaire*, and copies of the Borghese Gladiator and the Diana of Versailles.

The terraces around the parterre are embellished with twenty modern statues in marble, of celebrated Frenchwomen, the stiffness of which does not harmonise well with the garden. The best are Clémence Isaure, by *Préault*, and Mlle. Montpensier, by *Demesmay*, at the end, to the left (bearing inscriptions). A little farther on, Velleda, by *Maindron*, from the 'Martyrs' of Chateaubriand, and Eloa, from Alf. de Vigny, by *Pollet*. Among the other statues in this part of the garden are a Faun with a deer, by *R. Barthélemy*, in bronze; the Mouth of Truth, by *Blanchard*; and a Dancing Faun, in bronze by *Lequesne*, by the railing near the Panthéon.

The dome-covered building visible at the end of the avenue leading from the basin is the Observatory (see p. 256). To the right is the 'Jardin Anglais', occupying the site of the old 'pépinière', or nursery, and to the left is the new Orangery, beyond which rises the Ecole des Mines (see below).

The parterres of the W. side are also embellished with statuary. Thus, in the Jardin Anglais: (side next the railing) Lion subduing an ostrich, by *Cain*; Wrestlers, by *Ottin*; (side next the palace) Orlando Furioso, by *Du Seigneur*; all in bronze; Eustache Le Sueur, by *Husson*; at the end of the same avenue, Charity, by *Petitot*; nearer the Rue de Vaugirard, Bathsheba, by *Moreau Vauthier*; Faun playing with a panther, by *Caillé*. The two towers visible hence are those of St. Sulpice (p. 247). We may now quit the gardens by the exit into the Rue Vaugirard.

To the left in the Rue de Vaugirard (No. 74) is the *Institut Catholique*, a Roman Catholic college occupying an old Carmelite monastery.

IV. FROM THE LUXEMBOURG TO THE CEMETERY OF MONT-PARNASSE.

Continuing to ascend the Boul. St. Michel beyond the Luxembourg Garden, we pass on the right the *Ecole des Mines*, the extensive buildings of which have been almost entirely re-erected since the construction of the boulevards. The school possesses a valuable *Musée de Minéralogie, de Géologie, et de Paléontologie* (open to the public on Tues., Thurs., and Sat., 11-3). The entrance is from the platform in the centre. The staircase is adorned with paintings of places of geological celebrity (inscriptions).

The mineralogical and geological collections occupy sixteen rooms on the first floor. The glass cases are numbered from the S. end (left on entering), and the principal objects are all labelled. The first section is devoted to geology, and round the rooms are exhibited natural products utilised in manufactures. The mineralogical collection is classified in the order of the composition of the specimens, beginning with silica, and ending with the metals.

The palæontological collection, on the second floor, is arranged zoologically, and contains many interesting and valuable curiosities.

The garden of the Luxembourg has of late been considerably reduced in extent. The triangle which it formed to the S. and S.W.

of the *Ecole des Mines* has been separated from it, and laid out in streets. The central *Allée de l'Observatoire*, however, has been reserved and converted into a promenade, embellished with columns bearing vases, and with marble groups of the Dawn by *Jouffroy*, Day by *Perraud*, Twilight by *Crauk*, and Night by *Gumery*. On the right are the *Ecole de Pharmacie* and *Clinique d'Accouchement*.

At the S. end of the promenade rises the handsome ***Fontaine de l'Observatoire** (Pl. G, 19), erected in 1874 from designs by *Frémiet*, adorned with eight sea-horses, a group of four allegorical figures bearing an armillary sphere, by *Carpeaux*, and water-spouting dolphins and tortoises. To the E. is the *Val-de-Grâce* (p. 238).

The **Statue of Ney**, to the left of the *CARREFOUR DE L'OBSERVATOIRE* (Pl. G, 19), marks the spot where the marshal was shot on 7th Dec., 1815, in accordance with the sentence pronounced by the Chamber of Peers on the previous evening. The statue in bronze, by *Rude*, erected in 1853, with its forced attitude and open mouth, is not a successful work. At the back of this monument lies the *Jardin Bullier* (p. 38). — The *Avenue de l'Observatoire*, the continuation of the *Allée* of that name, leads to the observatory.

The **Observatoire** (Pl. G, 20), an institution of great reputation, occupying a building which has repeatedly been enlarged, was founded in 1672. The meridian of Paris runs through the centre of the building, and the latitude of the S. façade is held to be that of Paris. The copper dome, to the left, added in 1850, and containing a large parallactic telescope, is 42 ft. in diameter, and is constructed so as to revolve round its vertical axis. The observatory is in telegraphic communication with the most important of the other observatories in Europe. The interior, which is very completely fitted up, will hardly interest the ordinary visitor. The *Musée Astronomique* is shown on the first Saturday of each month, by permission of the director (obtained on written application).

Near the Carrefour de l'Observatoire, in the angle formed by the Boul. d'Enfer, which quits the Boul. de Montparnasse, and the Boul. Montrouge, lies the **Cemetery of Montparnasse**, or *Cimetière du Sud* (Pl. G, 16), entered from the Boul. de Montrouge. This is the third of the great Parisian burial-grounds. It was laid out in 1824, but is uninteresting compared with the cemetery of Père Lachaise, and even that of Montmartre.

The cemetery is divided by walks into large oblong plots, so that the visitor will easily find his way.

Near the entrance, on the right: family of *Henri Martin*, the historian; a small pyramid enriched with palms and terminating in a star. Behind it, a space enclosed by a railing is the burial-place of the sisters of charity, among whom lies *Soeur Rosalie Rendu*, who was decorated by the Legion of Honour in recognition of her devoted labours in the Crimea. — At the beginning of the Avenue du Nord, to the right, *Pierre Larousse* (d. 1875), author of the *Dictionnaire Universel du 19ième siècle*, a handsome monument with a bronze bust.

In the main walk, at the corner to the left, *Léontine Spiegel*, with a statue in white marble; farther on, *Héloïse Lustal* (d. 1855), also with a

statue. At the corner, before we reach the second walk beyond the last monument: *Henri Grégoire* (d. 1831), deputy to the States General, one of the first of the clergy who swore fidelity to the new constitution in 1790, afterwards Bishop of Blois, member of the Council of Five Hundred in 1795. In 1815 he was deprived of his bishopric by Louis XVIII., and excluded from the Institut (p. 239), of which he was a member, and on his death the Archbishop of Paris refused his remains Christian burial, as he had declined to retract his oath.

At the Rond-Point, on the right: *Desenne* (d. 1827), a bust; *Deseine* (d. 1822), sculptor; *Orfila* (d. 1853), the physician, with his medallion. — Farther back, *Boyer* (d. 1833), surgeon, with bust; and *Santerre*.

Farther up, to the right of the principal avenue: *Chaudet* (d. 1810), sculptor, a handsome chapel; **Mme. de Gary* (d. 1876), statue by H. de Vauréal. On the other side, among the trees, near the circular avenue: **Rude* (d. 1855), sculptor, with a bust and basrelief; *Gérard* (d. 1837), painter, with a medallion and basreliefs. In the same plot is a handsome pseudo-Gothic chapel, without an inscription.

Transverse avenue on the same side, on the left: *Ottavi* (d. 1841), deputy, with a bust. Opposite the Avenue de l'Est: *H. de Mylius* (d. 1866), general; a large monument with a bust in bronze. Farther up, to the right, in a cross-walk: *Edgar Quinet* (d. 1875). Right: *Mme. Dumay* (d. 1879), a medallion. In the same walk, farther on: **Constant. Dufeux* (d. 1871), architect. We now return to the Avenue de l'Est.

In the new part of the cemetery, beyond the monument of Gen. Mylius, rises a large monument to soldiers who have died in defence of France. Farther on are the pleasing monuments of two ladies (*Elisa, Hélène*).

Then, in the Avenue de l'Est, on the right: *Hipp. Lebas* (d. 1847), architect; *Boulay de La Meurthe* (d. 1840), member of the Council of Five Hundred, president of the legislative section of the Conseil d'Etat, and minister under Napoleon I., with a bust by David; *Boulay* (d. 1858), son of the last. deputy, vice-president of the republic in 1849, president of the Conseil d'Etat, and senator.

On the left side rises a rock with a medallion, marking the grave of *Aug. Dornès*, 'représentant du peuple', who was killed by the insurgents in June, 1848. Behind it: *Gay-Bellile* (d. 1878), physician; a pyramid with a bust. Then to the right, in a side-walk: *J. Moulin*, French consul, assassinated at Salonica in 1876. — At the end of the Avenue de l'Est, to the right: **Collard-Bigé* (d. 1871), a tasteful Renaissance temple with a statue by Franceschi. Adjacent: *Duban* (d. 1872), architect, with a medallion; opposite, *Caruelle d'Aligny* (d. 1871), painter; bust by d'Etex.

In the Avenue du Nord, a little higher up, on the right: *R. Olivier* (d. 1853), founder of the Ecole Centrale des Arts et Manufactures, with a medallion. Towards the end, on the left: *Jacques Lisfranc* (d. 1847), surgeon and professor, with a bust and reliefs.

The Avenue du Boulevard, near the entrance, skirts the W. side of the *Cimetière Israélite* (closed on Sat.), which contains several handsome chapels. — Opposite the entrance of this cemetery: *Fr. Huet* (d. 1869), author, with a medallion.

In the Avenue de l'Ouest, near the middle, on the right: *Dumont d'Urville*, a distinguished admiral, who, after having circumnavigated the world several times, perished with his wife and only son by an accident on the Versailles railway in 1842; a grotesque, painted monument, with scenes from his voyages. — In the upper part of the avenue, on the left: *Mme. Grados* and her daughter (d. 1867), with an angel holding the inscription, 'Ne cherchez pas ici'.

On quitting the cemetery we may return to the centre of the town by the Carrefour de l'Observatoire (p. 256) and the Boul. St. Michel, or we may follow the Boul. Montparnasse farther to the W. and return by the Rue de Rennes (p. 246). On the right, in the last-named boulevard, stands the church of *Notre-Dame-des-Champs*, built in 1867-75 in a spurious Romanesque style. To the left is the *Gare Montparnasse*, which somewhat resembles the Gare de l'Est (p. 194). The platform of departure is on the first floor (see p. 25).

12. From the Louvre to the Jardin des Plantes and the Gobelins.

I. FROM THE LOUVRE TO THE JARDIN DES PLANTES.

The pleasantest way of reaching the Jardin des Plantes is by steamboat (10 or 20 c.; see p. 24).

The pier nearest the Louvre is on the left bank, near the *Pont des Saints-Pères* or *Pont Carroussel*, which connects the Place du Carroussel (p. 155) with the Rue des Sts. Pères. This handsome bridge, constructed in 1832-34, spans the river with three iron arches, and is embellished with colossal statues in stone: Plenty and Industry on the right bank, and the Seine and the City of Paris on the left.

The Rue des Sts. Pères, which leads to the Boul. St. Germain, passes, on the left, the *Hôpital de la Charité*, founded in 1607, and originally managed by the monks of St. Jean-de-Dieu, or brothers of mercy. Their old chapel, higher up, near the boulevard, is now the seat of the *Académie de Médecine*, founded in 1820. Opposite the hospital is the *Ecole des Ponts-et-Chaussées* (No. 28).

From the steamboat we observe on the left the Louvre and the tower of St. Germain-l'Auxerrois (p. 85), and on the right the Institut (p. 239). Beyond the Pont des Arts the Monnaie lies on the right. We next observe the statue of Henri IV. on the right, and pass under the Pont-Neuf. On the right rises the Palais de Justice; on the left are the Théâtre and Place du Châtelet. Beyond the Pont-au-Change the Tribunal de Commerce is on the right and the Théâtre Historique on the left, and beyond the Pont Notre-Dame we observe the extensive Hôtel-Dieu on the right. We next pass under the Pont d'Arcole. On the left rises the Hôtel de Ville, and on the right, on the other side of the island, Notre-Dame (p. 217). On the left we next observe St. Gervais (p. 92), and in the distance the dome of St. Paul and the Colonne de Juillet (p. 61). On the right we next pass the Ile St. Louis (p. 221), opposite which the Hôtel la Valette is situated (p. 94), and which three stone bridges and a foot-bridge of wood connect with the mainland on this side. On the right, above the island, are the Halle-aux-Vins and the Jardin des Plantes. We disembark below the Pont d'Austerlitz.

The *Jardin des Plantes*, in the wider sense, is open daily from an early hour till dusk, but the Ménagerie, the Collections, the Hothouse, and the Library are shown at certain hours only. The *Ménagerie* is open daily from 11 to 5 from 1st March to 31st Oct., and from 11 to 4 during the rest of the year; on Sun. from 1st April to 1st Sept. it is open till 6 p.m. From 1 o'clock, when certain of the animals are in their cages, till 3 (or, by paying a fee, till a later hour), visitors are admitted to the interior of the buildings. The *Galleries of Natural History* are open to the public daily 1-4 o'clock. The *Hothouses (Serres)* are also open daily from 10 to 4, Sun. and holidays excepted. The *Library* is open daily from 10 to 3, except on Sundays and holidays, and during the vacations (Sept. and a fortnight at Easter).

Restaurant in the Place Walhubert, opposite the bridge.

In the **Jardin des Plantes* (Pl. G, R, 22, 25; V), which lies at the E. end of the quarters of the city on the left bank, are

concentrated most of the Parisian institutions connected with natural science. Besides the zoological and botanical garden, it comprises natural history collections, laboratories, and a library. Lectures on natural history, to which the public are admitted gratuitously, are also given here in the *Amphithéâtre*, a hall capable of containing 1200 persons. Among the scientific men of European celebrity who have taught here may be mentioned the botanists de Jussieu (Bernard d. 1776, Laurent d. 1836, Adrien d. 1853), the mineralogists Daubenton (d. 1799) and Haüy (d. 1822), and the zoologists Buffon (d. 1788), Lacépède (d. 1826), Lamarck (d. 1829), Cuvier (d. 1832), and Geoffroy St. Hilaire (d. 1844).

The Jardin des Plantes, projected in 1626, was founded by *Guy de Labrosse*, one of the most eminent botanists of his time, about 1635, when he laid out the *Jardin Royal des Plantes Médicinales*. After several years of mismanagement by the court physicians, the celebrated *Buffon* was appointed director of the gardens in 1732. He entirely remodelled them, founded collections in every department of natural history, and gave the whole establishment the name of *Jardin du Roi*. Buffon was succeeded by *Bernardin de Saint Pierre*, who transferred hither the royal menagerie of Versailles in 1793, and opened the library in 1794. The garden was then called *Muséum d'Histoire Naturelle*, by which name it is still officially known. Under Napoleon I. the collections were considerably enlarged. In 1805 *Humboldt* presented to the garden a collection of 4500 tropical plants, brought by him from America, 3000 of which belonged to species hitherto unknown. To his intercession the garden was indebted for its preservation from injury on the entrance of the Allies into Paris in 1814. During the siege of Paris by the Prussians in 1870-71, the garden was seriously injured by the bombardment. Ambulances were established here at that time, and afterwards under the Commune, and when the citizens were driven to extremities by famine, the authorities directed a number of the animals to be sold to the butchers.

The Jardin des Plantes (see annexed Plan) covers an irregular quadrilateral area of 75 acres. On the N.E. side, next the Seine, it is bounded by the *Quai St. Bernard* and the *Place Walhubert*, where the principal entrance is situated; on the S.E. by the *Rue de Buffon*; on the N.W. by the *Rue Cuvier*; and on the S.W. by the *Rue Geoffroy St. Hilaire*, which is prolonged towards the N. by the *Rue Linné*. The gardens are divided into three parts. (1) The *Partie Basse*, which includes the *Jardin Botanique*, extends from the principal entrance in the Place Walhubert to the Galerie de Zoologie at the other end. (2) The *Vallée Suisse*, to the right (N.) of the first, contains the zoological department, or menagerie. (3) The *Haute Partie*, or pleasure-garden, occupying the N.W. corner of the gardens, consists of an eminence, about 80 ft. high, called the *Labyrinthe*.

We shall first describe the 'Vallée Suisse', the second and most frequented of these three parts. The annexed plan will enable visitors to find their way without difficulty.

Ménagerie. Entering the gardens from the Place Walhubert, we turn to the right and proceed to visit the twenty-one cages of the *Animaux Féroces*. The names of the animals, as well as those of the plants, and their place of origin are marked in each case. The surrounding enclosures are occupied by the *Animaux Paisibles*, including numerous antelopes, deer, and other animals of the kind.

A little to the W. of the *Animaux Féroces* is the *Palais des Singes*, or monkey-house, the inmates of which are an unfailing source of amusement. A little farther to the W. are numerous other granivorous or 'peaceable' animals, and on the left we observe the *Rotonde des Grands Animaux*, containing elephants, a hippopotamus, and giraffes. The elephant, as usual, is the favourite here, but the most generous of his admirers never succeed in satiating his prodigious appetite. — A few paces to the S. of the *Rotonde* is the *Fosse - aux - Ours*, or bears' den, adjoining the botanical garden. 'Martin', as Bruin is called here, also enjoys an excellent appetite, and understands and obeys the commands, 'à l'arbre !' 'fais le beau !' — To the N. and N.W. of the rotunda, are the cages of the *Birds of Prey*, the *Grande Volière*, or aviary, the new and tasteful *Volière des Perroquets*, and the interesting pavilion of the *Reptiles*, also lately rebuilt. — To the S.W. of these we observe the cages of various other birds, pass between the *Galerie d'Anatomie* (see below), and a large hothouse (*Orangerie*) and reach the *Amphithéâtre*, or lecture-hall (to the right of which is Cuvier's house), and the office of the 'Administration'.

The *Labyrinthe*, as the artificial mound at the N.W. corner of the garden is called, is planted with carefully-kept hedges, and intersected by numerous paths. It has been formed almost entirely of rubbish collected from the neighbouring *Quartier St. Victor*, and is surmounted by a pavilion called the *Gloriette*, the view from which is partially obstructed by the trees. The sun-dial at the top bears the inscription — 'Horas non numero nisi serenas'.

On the E. side of the hill is a magnificent cedar of Lebanon, 10 ft. in circumference, planted here in 1735 by the elder Jussieu, who brought it home from Syria. A little higher up is a monument to the memory of *Daubenton* (d. 1799), an eminent naturalist and director of the *Jardin des Plantes*.

A gate beyond the labyrinth leads into the *Rue Linné*, at the corner of which and the *Rue Cuvier* rises the *Fontaine Cuvier*, erected in 1840 from designs by Vigoureux. It consists of a niche with a statue of Nature sitting on a lion, and holding a tablet with the inscription '*rerum cognoscere causas*'.

On the other side of the labyrinth are the rest of the hothouses

(*Serres Tempérées* and *Serres Chaudes*), which are to be considerably enlarged (adm., see p. 258).

***Collections** (hours of admission, see p. 258). The natural history galleries of the Jardin des Plantes are among the most extensive in existence. Their arrangement has hitherto been unsatisfactory, but they are shortly to be transferred to a new building erected for the purpose at the end of the Jardin Botanique (p. 262).

The *Gallery of Comparative Anatomy*, a very extensive collection founded by Cuvier, is on the right when approached from the Ménagerie, a little to the N.E. of the amphitheatre. It occupies thirteen rooms, three on the ground-floor, and eleven smaller on the first floor.

GROUND FLOOR. Outside the entrance is placed the body of a whale, with the whalebone complete. The 1st and 2nd Rooms on the right contain skeletons of large fish and amphibious animals. The 3rd Room, on the opposite side, by which visitors quit the building, is set apart for the skeletons of large quadrupeds. — The eleven rooms on the **FIRST FLOOR** contain skeletons and anatomical preparations of all kinds, in spirit, or modelled in wax.

The *Gallery of Anthropology* occupies the eleven remaining rooms of the first floor. Every variety of the human species is represented here by means of casts, portraits in water-colours, photographs, busts, mummies, and even by fossils.

The 1st Room contains the skeleton of Bébé (d. 1764, at the age of 15), the dwarf of King Stanislaus of Poland, 27 inches only in height. — The 2nd Room contains the phrenological collection of Dr. Gall, including busts, crania, and casts of the heads of celebrated men (Voltaire, Casimir Périer, François Arago, Rousseau) and of notorious criminals. — In the 3rd Room is the skeleton of *Soliman el-Halebi*, the assassin of General Kléber, who was condemned to have his right hand burned and to be impaled. — In the 8th Room a Hottentot Venus. — The last room is connected by a passage with the second room of the previous collection, through which we retrace our steps to the 11th room. We then descend by a staircase to the left, which leads to the exit on the ground-floor.

The *Gallery of Zoology* is situated at the back of the unfinished new galleries at the end of the Jardin Botanique. The entrance of the ground-floor is at the S. end, and that of the first floor at the opposite end of the building. The valuable collections of this museum are at present too crowded. The number of specimens amounts to 200,000, of which about 2000 are mammalia, belonging to 500 different species, and as many reptiles, 10,000 birds, and 2500 fishes, representing about 2500 species in all.

On the **GROUND FLOOR** is a room containing elephants, hippopotami, and other large mammalia. In the passages are zoophytes, parasites, etc.

FIRST FLOOR. 1st-3rd Rooms: fish, sea-birds, reptiles, amphibious animals. — 4th Room: crustacea. — 5th Room: small mammalia, domestic animals, monkeys; on the side next the garden is the first gorilla brought to Europe. — 6th Room: mollusca. — 7th Room: birds with their nests. In the centre, a statue of Nature in marble, by Dupaty.

SECOND FLOOR. 1st and 2nd Rooms: other mammalia, including marsupialia, edentata (sloth, armadillo, ant-eater), rodentia (squirrel, rat, etc.), and carnivora or beasts of prey. — 3rd, 4th, and 5th Rooms: birds. In the glass cases are birds' nests, collections of insects, and shells. — 6th Room: mammalia which have lived and died in the Jardin des Plantes.

The library and the geological, botanical, and mineralogical col-

lections occupy a third building, 193 yds. long, adjoining the Rue de Buffon, a little to the W. of the gallery last named.

The *Library* contains about 80,000 vols. and a valuable collection of MSS., original drawings, and interesting paintings of flowers and fruit on vellum.

Gallery of Mineralogy and Geology. The vestibule is adorned with a mural painting of Arctic scenery, and the hall with other compositions representing various natural phenomena and curiosities. In the centre are statues of *Cuvier*, by David d'Angers, and *Haüy*, by Brion.

The *COLLECTIONS* comprise (1) Varieties of earth, (2) Rock specimens, (3) Geographical Collection, and (4) Palæontological Collection. Among other curiosities are a number of meteorolites, one of which weighs nearly 13 cwt. The valuable collection of fossils includes the skeleton of a glyptodon, and that of a 'palæotherium magnum', found in 1874 in the gypsum quarries of Vitry-sur-Seine, and the only one yet discovered.

Gallery of Botany. At the entrance is a statue of *Adrien de Jussieu*, by Héral. This collection is similar to that at Kew, consisting of specimens of wood, bark, roots, fruit, fossil plants, wax models of fungi, executed by Pinson, and presented to Charles X. by the Emperor Francis I. of Austria, huge trunks of palm-trees, and other curiosities. — The collections of plants on the upper floor is open to students only.

The *Botanic Garden* is divided into quadrangular beds by a number of handsome avenues. Many of the trees and flowers now common in Europe have been introduced and naturalised by the directors of the Jardin des Plantes. Adjoining the Ménagerie is the *Ecole de Botanique*. The edible herbs are denoted by green labels, medicinal plants by red, poisonous plants by black, those used in dyeing by blue, and ornamental plants by yellow. At the end next to the quay are the *Aquatic Plants*. Ascending thence we pass the *Alimentary*, the *Industrial*, and the *Medicinal Plants*, a flower-bed laid out in an old basin called the 'Carré Creux', the *Annuals*, and the *Ornamental Plants*. In front of the geological and botanical galleries are the *Indigenous Plants*, and behind these galleries, on the opposite side of the Rue Buffon, are the *Pépinières*, or nurseries of trees. Within the garden, and near these galleries, is the *Ecole des Arbrisseaux d'Ornement*, which contains the first acacia ('*Robina pseudacacia*') introduced into Europe. It was brought to France by Robin in 1600, and planted here in 1836. Lastly, a little farther to the E., are the nurseries of apples, pears, and stone-fruit.

To the S.E. of the Jardin des Plantes is the *Gare d'Orléans* (p. 25); to the N.W. the *Halle-aux-Vins*; and near the S.W. angle is the large *Hôpital de la Pitié* (709 beds).

II. FROM THE JARDIN DES PLANTES TO THE GOBELINS.

The Gobelins are nearly 1 M. to the S.W. of the Place Walhubert (tramway, see Appx.). We follow the Boul. de l'Hôpital, so called from the *Hôpital de Salpêtrière* on the left. This vast establishment,

originally an arsenal, built by Louis XIII., has been converted into an asylum for aged and insane women. (Visitors admitted on Sun. and Thurs., 12. 30 to 4 p.m.)

The Boul. St. Marcel diverges here to the right, passes the new horse-market, and crosses the Avenue des Gobelins. In the latter, which we follow to the left, we soon reach the manufactory on the right (No. 40, indicated by a flag). Tanneries abound in this neighbourhood.

The *Manufactures des Gobelins* are open to the public on Wednesdays and Saturdays, 1-3 o'clock. The dye-works are not shown without a special permission. Catalogue unnecessary, as all the works are labelled.

The *Gobelins*, or '*Manufactures de tapisseries des Gobelins et de tapis de la Savonnerie*' (Pl. G, 23), occupy a building which was almost entirely destroyed by the Communists on 25th May, 1871. Some of the most valuable pieces of tapestry in the collection had been removed to a place of safety before the war, but seventy pieces were destroyed. The establishment, though now greatly reduced in extent, is still worthy of a visit.

The *Bièvre*, a brook on the left bank of the Seine, traverses the S.E. angle of the city, and falls into the Seine above the Pont d'Austerlitz. In 1450 *Jean Gobelin* erected a dyeing establishment on its banks, and with this his successors combined a manufactory of tapestry. The Gobelins tapestry had acquired so high a reputation by the middle of the 17th cent., that *Colbert*, the minister of Louis XIV., and a great patron of industrial enterprise, bought the establishment in 1662, and caused it to be carried on at the expense of government. In course of time it was found that the manufactory did not pay; but it was believed to exercise a stimulating influence on the national industries of a similar kind, and the government prided itself on being able to produce fabrics of a kind unrivalled in the rest of the world. From a very early period, therefore, these choice manufactures have been excluded from the public market, and have been reserved for the exclusive use of the family of the reigning monarch, or presented as gifts to foreign courts, ambassadors, and other persons of high rank. The same remarks apply to the *Savonnerie*, a carpet-factory founded in 1604 by Marie de Médicis, and so named from having been originally established in a soap-manufactory, but united with the Gobelins in 1826.

The loom resembles that in ordinary use. The small part of the design on which the workman is actually engaged is drawn in chalk on the stretched threads. The picture to be copied is at his side, and in front of him is a basket with wools of every possible colour. The work requires the utmost patience and the most practised eye. An area of 6 sq. inches is the average daily task of each workman. Many years are therefore sometimes requisite for the execution of the larger designs, which when complete are worth 2000*l.* and upwards. The visitor who has seen nothing but faded old

Gobelins tapestry or other inferior kinds will be struck with the beauty and brightness of the colours and the delicacy of the shading, while the eye is never offended by the varnish which is apt to mar the enjoyment of painted pictures. Silk is sometimes mixed with the wool in representing flowers, fruit, and metallic lustre, but the whole of the rest of the work is in wools, the colours of which are more durable. There is of course little or no room for the display of originality, as the works are all copies of well-known pictures; but the art has attained to a marvellous degree of perfection, and its results may be fitly compared to able literary translations.

We first visit the EXHIBITION ROOMS, some of which occupy a temporary building to the left of the entrance.

1ST ROOM. To the right: 2. Abraham's sacrifice, after *Sim. Vouet*; 3. Louis XIV. granting an audience to the papal legate (*Lebrun*); 9. Latona changing the peasants into frogs (*Mignard*); 8. Dancing women (*G. Romano?*); 6. Autumn (*Lebrun*); 41. J. B. Colbert (*Cl. Lefebvre*); 13. Juno (*Cl. Audran*); 39. Louis XIV. (*H. Rigaud*); 40. Ch. Lebrun (*Rigaud*); 5. Château of Blois (*Lebrun*); 7. Marriage of Alexander (*Raphael*); 10. Triumph of Pallas (*N. Coypel*); 4. Louis XIV. visiting the Gobelins (*Lebrun* and *Van der Meulen*); 1. Triumph of Apollo (*A. Caron*).

2ND ROOM. On the right and left, various pieces of tapestry. At the end: 23, 24. Two bulls, Animals fighting (*F. Desportes*).

3RD ROOM. On the right: 17. Bloodhound (*J. B. Oudry*); 21. Aurora and Cephalus (*Boucher*); *18. Esther's swoon (*F. de Troy*); 22. Forges of Vulcan (*Boucher*); *20. Don Quixote (*Ch. Coypel*); *16. Arrival of the Turkish ambassador sent to congratulate Louis XV. on his accession (*Ch. Parrocel*); 27. Bayard's virtue (*Rameau*); 19. June, sheep-shearing, after a piece of tapestry of the 16th century.

4TH ROOM. To the right: 32. Napoleon restoring his arms to the commandant of Alexandria, a fragment (*Mulard*); *45. Head of an old man, in carpet, a master-piece executed at the Savonnerie in the 18th cent.; 38. Venus parting from Ceres and Juno (*Raphael*); 21. Napoleon receiving the queen of Prussia at Tilsit, a fragment (*Berton*); *34. Battle of Tolosa (*H. Vernet*); 30. Capitulation of Vienna, a fragment (*Girodet-Trioson*); 33. Napoleon receiving the Persian ambassadors, a fragment (*Mulard*); 42. The touch (*P. Baudry*); *36, *35. The wolf and the lamb, The hound and its companion (*Oudry*); 37. Jupiter consoling Cupid (*Raphael*).

We next visit three WORKSHOPS, to the third of which a staircase descends. The work at present in hand consists of hangings for the Palais de l'Elysée, the Luxembourg, and the Panthéon. At the end of the first room is a piece of Bruges tapestry of the 16th cent.: Louis XI. raising the siege of Dôle and Salins in 1477.

The Avenue des Gobelins leads to the S. to the *Place d'Italie* (Pl. G, 23), where four other boulevards or avenues converge. In the centre is a fountain. On the N. side is the *Mairie* of the 13th Arrondissement, built in 1867-77, with a handsome tower.

It was near this spot that the Communists shot nineteen inoffensive Dominicans of Arcueil in 1871. The tramway-lines crossing the *place* lead to the uninteresting suburbs of Ivry, Bicêtre, Vitry, and Villejuif.

The Boul. Arago, forming a prolongation of the Boul. St. Marcel (p. 263), passes the *Hôpital de Lourcine* and the extensive *Prison de la Santé*, or *des Madelonnettes*, a little beyond which it terminates in the *Place Denfert-Rochereau* (p. 238). The Boul. de Port Royal, leaving the Avenue des Gobelins to the N. of the Boul.

Arago, leads past the Val-de-Grâce (p. 238) to the Carrefour de l'Observatoire (p. 256).

At the N. end of the Avenue des Gobelins begins the *Rue Mouffetard*, a street occupied by the poorest classes, particularly 'chiffonniers' or rag-collectors. At this point rises the church of *St. Médard* (Pl. G, 22), the burial-ground of which, in the 18th cent., contained the 'wonder-working' tomb of the Jansenist deacon Abbé Pâris. Pilgrimages to the tomb were at length prohibited by Louis XV. in 1732, which gave rise to the witticism: —

*'De par le Roi, défense à Dieu,
De faire miracle en ce lieu.'*

The Rue Monge at the back of the church leads to the Boul. St. Germain, to which we may proceed by tramway.

13. From the Tuileries to the Invalides and the Trocadéro.

I. FROM THE TUILERIES TO THE INVALIDES.

Palais de la Chambre des Députés. Ste. Clotilde.

We cross to the left bank by the *Pont-Royal*, which was constructed in 1685 from plans by Gabriel and Mansart.

This part of the town suffered severely from the Communist atrocities of 1871. In the *Rue du Bac* and the *Rue de Lille*, which runs parallel with the river, 34 houses were totally destroyed between 22nd and 28th May. The scheme of destruction, carried out with the aid of the 'petroleuses', appears to have been directed partly against the private property of the wealthy, but chiefly against public buildings. The principal of these were the *Quartier* (or *Caserne*) *Bonaparte*, the *Palais du Quai d'Orsay*, and the *Palais de la Légion d'Honneur* (see below), all in the Rue de Lille, with façades towards the Seine, and all destroyed, or seriously damaged within the same period. The calcined walls of the building last named may still be surveyed from the Rue de Lille or the Quai d'Orsay. The *Palais de la Chambre des Députés* (see below) was frequently struck by projectiles during the sieges of 1870-71, but has otherwise escaped injury. The adjoining *Ministère des Affaires Etrangères* was partially destroyed by the Communists, but has since been restored.

On the S. side of the bridge begins the old *Rue de Bac*, which traverses the *Quartier St. Germain*, the aristocratic quarter, where the principal streets are the Rue de Lille, Rue de Verneuil, Rue de l'Université, Rue St. Dominique, Rue de Grenelle, and Rue de Varenne, all running parallel to the Seine. Most of the houses in these streets are private mansions, and the quarter presents a dull and deserted appearance, especially on Sundays and holidays. Among the public edifices here are the *Ministères des Travaux Publics* (Pl. R, 17; IV), *de l'Instruction Publique* (Pl. R, 17; IV), *des Postes et Télégraphes* (Pl. R, 14; IV), *de la Guerre* (Pl. R, 17; IV), and *des Affaires Etrangères* (p. 268); the *Embassies of Russia* (Pl. R, 17; IV), *of Austria* (Pl. R, 17; IV), and *of Germany* (Pl. R, 17 II); the *Ecole d'Etat-Major* (Pl. R, 14; IV), the *Palais Archiépis-copal* (Pl. R, 14; IV), and several others mentioned below.

The Rue du Bac passes the extensive warehouses of *Petit-St. Thomas* (p. 41) on the left.

Farther up, at the end of a small street on the left, rises the church of *St. Thomas d'Aquin* (Pl. R, 17; IV), erected in 1682-1740. The portal, adorned with a figure of Religion, was not completed till 1787. The interior contains frescoes by *Blondel*; a ceiling-painting by *Lemoine*, representing the Ascension; Descent from the cross, by *Guillemont*; *St. Thomas Aquinas*, calming a storm, by *Ary Scheffer*; Christ on the Mt. of Olives, by *Bertin*.

The Rue du Bac then crosses the Boul. St. Germain, from which the new *Boulevard d'Enfer* runs to the S. to the Place Denfert-Rochereau. Farther on, the Rue du Bac crosses the *Rue de Grenelle*, in which rises the *Fontaine de Grenelle* (Pl. R, 17; IV), erected in 1739 from designs by *Bouchardon* (d. 1762), and one of the finest fountains in Paris. It consists of a crescent 31 yds. in diameter and 38 ft. in height. In the centre is a small Ionic portico, adorned with an allegorical group in white marble representing the City of Paris with the Seine and the Marne. In niches at the sides, framed with Doric pilasters, are statues of the Seasons with appropriate reliefs, also by *Bouchardon*.

Near the S. end of the Rue du Bac, on the right, is the *Séminaire des Missions Etrangères* (Pl. R, 16; IV), for the training of Roman Catholic missionaries. A melancholy sight is afforded here by the *Chambre des Martyrs* (shown on application), which contains numerous instruments, especially from China, used in torturing and killing Christian martyrs, blood-stained clothes of missionaries, and other relics. The plain church of *St. François Xavier* belongs to the seminary.

Farther on, at the corner of the Rue du Bac and the Rue de Sèvres, are the extensive magazines of the *Bon-Marché* (p. 41), which also look into the Rue de Babylone and the *Square des Ménages* (so called after an old hospice of that name), where we observe a marble group of Sleep by *M. Moreau*.

No. 63 Rue de Sèvres is the headquarters of the Jesuits. In the court rises the *Eglise du Jésus*, a modern Gothic edifice in the style of the 13th cent., erected by *Père Tournesac* in 1866-68. The chapels are adorned with frescoes representing Jesuits who have been canonised. One of them contains a monument in memory of Jesuits killed by the Communists in 1871. The church was closed by order of government in 1880.

We now return to the *Quai d'Orsay*. The most important of the edifices here which were destroyed in 1871 was the *Palais du Quai d'Orsay*, close to the Pont-Royal, and still a ruin. It was built in 1810-35, and was latterly used by the Conseil d'Etat and the Cour des Comptes. Lower down the river, near the Pont de Solférino, rises the *Palais de la Légion d'Honneur* (Pl. R, 17; II), erected in 1786 by Prince Salm-Kyrburg, and interesting as the scene of Mme. de Staël's réunions during the Directory. It has recently been restored by subscriptions from members of the order. The entrance is in the Rue de Lille.

The adjoining *Pont de Solférino* was constructed in 1858-59. The large and low square tower in the Boul. St. Germain, at the end of the Rue de Solférino, belongs to the Ministère de la Guerre. Lower down the river is the Pont de la Concorde (p. 78), opposite which on the left rises the —

Chambre des Députés (Pl. R, 14; II), otherwise known as the *Palais du Corps Législatif* or *Palais Bourbon*, which was begun in 1722 by *Girardini* for the dowager Duchess of Bourbon. The Prince de Condé afterwards expended no less than 20 million francs on the

building, which in 1790 was declared national property. After having been used for various purposes, it was set apart for the sittings of the Council of Five Hundred, and afterwards for those of the Corps Législatif or Chamber of Deputies. In 1814 the building was restored to Prince Condé, but the Chamber continued to meet in it, paying a rent for its use, and it was afterwards purchased by government. From 1871 to 1879 the chambers held their meetings at Versailles, but they are now again installed in their old quarters.

The façade towards the Seine, built by *Poyet* in 1804-7, is in the style of a Greek temple, with a handsome Corinthian colonnade of twelve columns and a lofty flight of steps. On the latter are placed statues of *Themis*, *Minerva*, *D'Aguesseau*, *Colbert*, *L'Hôpital*, and *Sully*. On each side of the portico are reliefs by *Rude* and *Pradier*, and in the tympanum a group by *Cortot*, which represents France with the constitution, between Liberty and Order, summoning Commerce, Agriculture, and Peace to her aid. The original façade fronts the Rue de l'Université, which expands here into a place, embellished with a marble statue of 'Law' by *Feuchères* (1855).

When the Chamber is sitting visitors are admitted only to the Salle des Séances, for which they require a ticket from a deputy or from the 'secrétaire de la questure'. At other times the building is open to the public. The chief entrance is to the right of the grand staircase which ascends from the quay. Visitors are escorted by an attendant (fee). The SALLÉ DES PAS-PERDUS has a ceiling-painting by *Horace Vernet*, and several copies of antiques. The SALLÉ DES SÉANCES, or *Assembly Hall*, is semicircular in form, and is borne by twenty marble columns, behind which are the public galleries. The presidential chair and the platform below it are said to be the same as those once used by the Five Hundred. The wall is temporarily hung with Gobelins tapestry, representing Raphael's School of Athens. At the sides are statues of Liberty and Public Order, by *Pradier*.

Here, on 24th Febr., 1848, the Duchess of Orléans appeared before the National Assembly with her two sons, the Count of Paris and the Duke of Chartres, in order to endeavour to secure the throne for them. On 15th May of the same year the National Assembly was expelled from this hall by the Socialists, and order was restored by the National Guard. On 4th Sept., 1870, an excited mob forced its way into the hall, shouting 'Vive la République', whereupon the assembly dispersed, and the republican members repaired to the Hôtel de Ville to form a new government. — From 1863 to 1870 the number of deputies was 283, while the new Assemblée Nationale, which sat at Versailles down to 1879, numbers 530 members.

The SALLÉ DES CONFÉRENCES contains a ceiling-painting by *Heim*, representing the history of legislation in France, and several pictures: President *Molé* arrested during the Fronde, by *Vincent*; Opening of the States General by *Philipp le Bel*, by *Vincent*; *Devotedness of the burghers of Calais, by *Ary Scheffer*. The Library, with ceiling-paintings by *Eug. Delacroix*, contains MSS. of Rousseau.

In the *SALLE DES DISTRIBUTIONS* are scenes in grisaille by *Ab. de Pujol*. The *SALLE CASIMIR PÉRIER* is embellished with statues of Mirabeau and Bailly by *Jaley*, Perrier by *Duret*, and General Foy by *Deprez*, and a basrelief by *Triqueti*. The *SALLE DU TRÔNE* contains paintings of Justice, War, Industry, Agriculture, and the Seas and Rivers of France by *Eug. Delacroix*.

The residence of the president of the Chamber is to the right of the building, and is entered from the Rue de l'Université. Adjacent to it, and facing the quay, is the *Ministère des Affaires Etrangères*, a handsome edifice built in 1845 and restored since 1871. The façade is embellished with Doric and Ionic columns, with balustrades on each story, and at the top with medallions of the armorial bearings of the principal powers. Immediately beyond this building is the *Esplanade des Invalides* (p. 69). We now retrace our steps, pass the *Chambre des Députés*, and follow a street to the right, skirting the E. side of the building. We soon reach the *Place du Palais Bourbon*, adorned with the statue of Law above mentioned, and obtain a view of the S. façade of the *Chambre*. A little farther to the S. we follow the Rue St. Dominique to the left and soon reach —

***Ste. Clotilde** (Pl. R, 14; IV), one of the finest modern churches in Paris, erected in 1846-59 by *Gau* and *Ballu* in the Gothic style of the 14th cent. at a cost of 8 million francs. It is 110 yds. in length, 35 yds. in width, and 85 ft. in height. The façade consists of three portals, richly sculptured, and flanked with two towers, which terminate in spires, rising to a height of 216 ft.

The INTERIOR is simple and dignified, being decorated with marble reliefs only. The magnificent stained-glass windows, which were damaged by an explosion in 1871, are by *Maréchal*, *Galimard*, *Jourdy*, *Thibaut*, *Duval*, *Lusson*, and *Hesse*. The two small chapels of the aisles are adorned with paintings by *Delaborde*. Under the windows of the aisles and in the transept are basreliefs by *Duret* and *Pradier*, forming a 'Chemin de la Croix'. — The chapel of Ste. Valère, the martyr of Limousin, to whom a church was once dedicated on this site, is in the right (W.) transept. It contains scenes from her history by *Lenepveu*. The enclosure of the choir is adorned with basreliefs by *Guillaume*, two on the right representing Ste. Valère, and two on the left Ste. Clotilde. — The choir-chapels are embellished with mural paintings: 1st on the right (St. Remi), by *Pils* and *Laemlein*; 2nd (St. Joseph), by *Bezard*; 3rd (Virgin), by *Lenepveu*; 4th (Ste. Croix), by *Brisset*; 5th (St. Louis), by *Bouguereau*. — In the left (E.) transept are two large compositions by *Laugée*: St. Clotilde succouring the poor, and the Baptism of Clovis. — The carved choir-stalls and the high-altar, which is enriched and inlaid in the mediæval style, also deserve inspection.

The square in front of the church is adorned with a handsome group in marble by *Delaplanche*, representing Maternal Education.

The Rue de Grenelle passes near the back of the church, and leads thence to the W. in a few minutes to the Invalides.

II. HÔTEL DES INVALIDES.

Musée d'Artillerie. Eglise des Invalides. Tomb of Napoleon I. §

The HÔTEL DES INVALIDES is shown daily, 11-4 o'clock; the ARTILLERY MUSEUM is open to the public on Tues., Thurs., and Sun., 12-3 (in summer

till 4), and the EMPEROR'S TOMB on Mon., Tues., Thurs., and Frid., 12-3. No fees.

The *Hôtel des Invalides* (Pl. R, 14; IV), with its conspicuous gilded dome, a vast establishment occupying an area of about 30 acres, was founded in 1670 by Louis XIV., 'pour assurer une existence heureuse aux militaires qui, vieillards mutilés ou infirmes, se trouvaient sans ressources après avoir blanchi sous les drapeaux ou versé leur sang pour la patrie'. The building was begun in 1671 by *Libéral Bruant*, and completed in 1675 by *Mansart*.

Soldiers disabled by wounds, and those who have served for 30 years, are entitled to be received into the Invalides. The building was intended to accommodate 5000 inmates, but there are now about 470 only, and the number is decreasing, as most of the 'invalides' prefer to live independently on their pensions. Several parts of the building have accordingly been adapted for other purposes. Besides comfortable board and lodging, each inmate receives a small monthly pension, varying according to his rank.

The handsome *Esplanade des Invalides*, about 550 yds. in length, and 270 yds. in width, and bordered with several rows of trees, leads from the Seine to the outer court, which is enclosed on three sides by a dry moat. A 'Batterie Triomphale' placed here is used in firing salutes on grand occasions. It consists of eight guns and a mortar on each side, besides which there are eleven unmounted pieces within the fosse, including eight Algerian cannons with Arabic inscriptions, a Cochín-Chinese cannon on one side, and a Chinese one on the other.

On the right, as we face the Seine, are two Austrian cannons, one cast at Vienna in 1681, the other in 1580, with the inscription in German, 'When my song resounds in the air, many a wall will fall before me'; four Prussian guns, cast at Berlin in 1708, captured there by the Austrians during the Seven Years' War, and brought by Napoleon from Vienna after the Battle of Austerlitz along with 2333 other cannon; a Dutch piece, captured at the siege of Antwerp in 1832; a rifled cannon from Sebastopol; a mortar from Algiers. — *On the left*: a long swivel-gun from Wurtemberg, a master-piece of its kind, decorated with a serpent and allegorical figures; a Venetian piece, of 1708; the remaining pieces correspond to those on the right side.

The rest of the outer court is laid out as a garden, and is adorned with a *Statue of Prince Eugène*, in bronze by Dumont, originally erected in the Place du Prince Eugène, the present Place Voltaire.

The *Façade* of this vast edifice is about 220 yds. in length. The three stories are surmounted with trophies in stone. Above the principal entrance is an equestrian figure of Louis XIV. in bas-relief, by *Coustou Junr.*, with the inscription: 'Ludovicus Magnus militibus, regali munificentia in perpetuum providens, has aedes posuit 1675.' Flanking the entrance are statues of Mars and Minerva, in bronze, also by *Coustou*. In front of the wings are placed four groups in bronze, by *Desjardins*, emblematical of four conquered nations. They formerly belonged to the statue of Louis XIV. in the Place des Victoires (p. 171), but were brought here in 1800.

The building is open to visitors daily from 11 to 4 o'clock (fees prohibited).

The *Cour d'Honneur*, the first court, is enclosed with arcades, parts of which are adorned with paintings by *Masson*, representing scenes from the epochs of Charlemagne, St. Louis, Louis XIV., and Napoleon I. On the S. side is the church (p. 273); on the W. the Musée d'Artillerie (see below); on the E. are the dining-rooms and kitchens, beyond which, on the first floor, are the Library and Salle du Conseil, dormitories, and other apartments.

The *Refectories* and the museum on the ground-floor are adorned with allegorical pictures, chiefly relating to the campaign of Louis XIV. in the Netherlands (1672). Among those in the officers' dining-room are the capture of Wesel, Emmerich, and Utrecht (1672), towns which were unable to defend themselves and surrendered almost without a blow. Most of these paintings are by Martin, a pupil of the prolific Van der Meulen.

The *Library*, on the first floor, on the N. side, containing about 30,000 vols. and several MSS. of Sully and Colbert, is not open to the public.

The SALLE DES MARÉCHAUX and SALLE DU CONSEIL adjoin the library. The vestibule contains souvenirs of Napoleon I., flags of different nations, and armorial bearings of towns.

Salle des Maréchaux. Entrance-wall, beginning with the upper row on the left: Duc de Belle-Isle; Duc de Broglie; Masséna, Prince d'Essling; Ney, Prince de la Moskowa; Brune; Lannes, Duc de Montebello; Berthier, Prince de Wagram; Kellermann, Duc de Valmy; Lefèvre, Duc de Dantzic; Davoust, Prince d'Eckmühl; Bessières, Duc d'Istrie; Augereau, Duc de Castiglione; Marquis de Pérignon; Suchet, Duc d'Albuféra; Marquis Gouvion St. Cyr; Comte de Beurnouville; Clarke, Duc de Feltre; Comte Lauriston. Opposite the window; Prince Eugène; Arrighi de Casanova, Duc de Padoue. On the other-wall: Prince Jérôme Napoleon; Moncey, Duc de Conigliano; Oudinot, and Baron d'Espagnac, former governors of the Invalides. Model of the Vendôme Column; small statue of Louis XIV. by Raggi; large missal executed by two 'invalides'.

Salle du Conseil: Portraits of former governors, including those of General Latour-Maubourg and Marshals Jourdan and Sérurier; then Louvois, Louis XIV., and Napoleon I. by Ingres. To the right on entering, we observe under glass the ball which killed Turenne at Sassbach in 1675, and a statuette of the marshal. Above the door are portraits of the architects Bruant and Mansart.

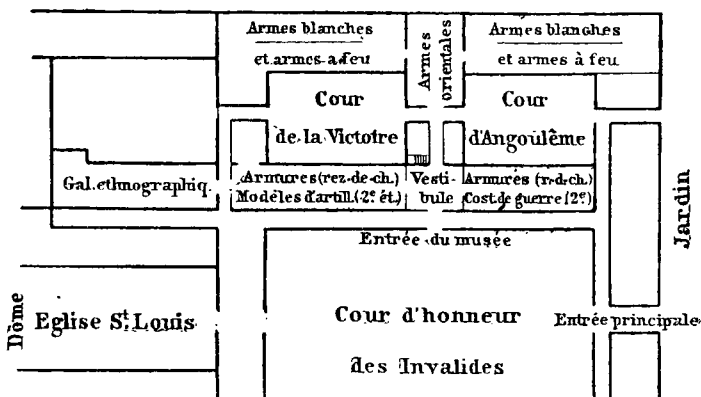
The *Musée d'Artillerie (admission, see p. 268) occupies a considerable part of the W. wing of the building. When the central entrance is closed, visitors traverse a passage to the right, turn to the left into a second court, and reach the museum by a passage to the left. This extensive and interesting collection consists of 4000 specimens of weapons of all kinds. The objects of interest are furnished with explanatory labels.

The *Vestibule* contains a number of large cannon, among which, on the side next the passage, are two Arabian pieces and a cannon from Cochin China in wood hooped with iron; then two Spanish pieces from Mexico, to the right, as we turn towards the corridor; also casts of monuments to Roman soldiers found in the Rhine.

The gallery to the right on the same side contains a collection of armour and weapons from the château of Pierrefonds. On the

right are suits of armour of the 16th and 17th cent., including those of the Connétable de Montmorency, the Ducs de Guise and de Mayenne, the Baron des Adrets, Sully, and Turenne. At the end of the saloon are an altar, hangings, cloaks, and a collar of the order of the St. Esprit, which was founded by Henri III. in 1579. The glass cases in the centre contain richly decorated weapons and artistically executed portions of armour. Above and against the walls are French flags and standards, either originals or copies, beginning with the red Oriflamme. On the left is the white standard of Joan of Arc, enriched with fleurs-de-lys. The frescoes in this room and in that opposite, by Van der Meulen, represent the military achievements of the reign of Louis XIV.

On the other side is the *Salle des Armures*, containing a splendid collection of armour worn by horsemen and foot-soldiers, chiefly of



the 15th and 16th centuries. Among the suits are those of the kings of France from Francis I. to Louis XIV. The glass cases contain many other objects of interest. *1st Case: helmet, shield, and sword, 16th cent., of beautiful workmanship. At the sides, two admirable suits of the same period, that on the left being known as 'l'armure aux lions' (1550), while that on the right is enriched with reliefs designed by Giulio Romano (16th cent.). — *2nd Case: helmet, armlets, mace, and head-piece of Henri II., spurs and gorget of Louis XIII.; cross-bow of Catherine de Médicis; gauntlet of Louis XIV., muskets of Louis XIII.; carabine of Napoleon I.; sword of Charles XII. of Sweden (at the back); sword of Louis XVI. and scabbard enriched with jewels; helmet of Bajazet, son of Mohammed II. — *3rd Case: helmets, morions, bucklers, maces of the 16th cent., of Italian workmanship; Russian and Tartar helmets, 15th and 16th cent. — 4th Case: helmets and morions of the 16th cent., shield of the 15th cent., hunting-horn of the 11th cent.,

handcuffs of the 16th cent. — 5th Case: buckler, helmets, swords, etc., 16th and 17th cent. — *6th Case: interesting firearms of the 16th and 17th cent., including an arquebus and German pistols. — *7th Case: superb firearms, damaskeened and enriched with jewels, executed by order of Napoleon I. for the sherif of Morocco.

A small room on the right contains numerous helmets and bucklers, coats of mail, and swords and sabres of historical interest.

A door at the end of the Salle des Armures leads into a passage, beyond which are four rooms containing the *Ethnographical Gallery*, an interesting collection of 78 wax and wooden figures of savages in their war-costume.

Returning to the vestibule, we follow the passage to the left, whence a staircase ascends to the new rooms on the first floor, where there are also two long galleries parallel with the court. That on the left, divided by partitions into four rooms, contains a very interesting collection of **Costumes de Guerre*. The 1st is devoted to those of the Gauls, the 2nd to Greek and Roman costumes, and the 3rd and 4th to those of the French from the time of Charlemagne down to the end of the 18th century. — The gallery on the right is occupied with a valuable collection of small *Modèles d'Artillerie* from the earliest period down to the present day.

The passage on the ground-floor leads to the —

Salles des Armes Blanches et Armes-à-Feu. The 1st and 2nd Rooms contain Arabian, Persian, Albanian, Montenegrine, Greek, Chinese, Japanese, and Indian weapons, some of them most elaborately executed. Opposite the entrance is the war-costume of an emperor of China, captured in the summer palace during the expedition of 1860. — 3rd Room, on the right, divided by a partition into two sections, with a collection of firearms from the 16th cent. down to the present day. The most interesting objects are in glass cases. Against the wall of the entrance is a cabinet with specimens of French orders, military rewards, and marshals' batons. — 4th Room, on the opposite side, also divided into two parts: continuation of the modern arms, and a collection of cross-bows and pistols. — To the left is a 5th Room, containing modern weapons and a collection of drums.

The remainder of the collection is placed under the gates and in the courts on each side of the passage. On the right is the *Cour de la Victoire*, containing naval cannon, a Russian gun and carriage from Sebastopol, and several cannons recovered in 1872 from Spanish galleons which foundered in the Bay of Vigo in 1701. On the other side is the *Cour d'Angoulême*, where among other pieces is placed the Griffin, a culverin captured at Ehrenbreitstein on the Rhine in 1797, cast in 1528, and weighing nearly 13 tons. By the wall here is a chain 190 yds. long, and $3\frac{1}{2}$ tons in weight, used by the Turks at the siege of Vienna in 1683 for the purpose of barricading an arm of the Danube. It was brought in 1805 from Vienna,

where a similar chain is preserved in the imperial museum of armour. Under the carriage-entrance, by which the visitor may now leave the Hôtel, is a chain with fifty iron collars for prisoners, captured in the Morocco camp after the battle of Isly in 1844.

The *Eglise des Invalides* consists of two distinct parts, the *Eglise de St. Louis*, and the *Dôme*.

The *EGLISE DE ST. LOUIS*, consisting of a nave and two low aisles, 77 yds. long and 22 yds. wide, is entered from the S. side of the *Cour d'Honneur*. The nave is adorned with banners captured in Algeria under Louis Philippe, and in the Crimea, in Italy, China, and Mexico.

On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the victorious trophies of Napoleon I., were burned in the court of the Invalides to prevent their falling into the hands of the enemy, by order of Marshal Clarke, Duc de Feltre, then minister of war. The sword brought by Napoleon from the tomb of Frederick the Great at Potsdam in 1806 was destroyed on the same occasion. A number of other flags captured during the wars of the Republic and the first Empire were accidentally destroyed by fire during the funeral obsequies of Marshal Sébastiani in 1851.

The columns of the church bear a number of monuments and tablets in memory of former governors of the Hôtel des Invalides, including marshals *Mouton*, Comte de Lobau (d. 1838); *Oudinot*, Duc de Reggio (d. 1847); *Jourdan*, Comte d'Ornano (d. 1833); *Arrighi de Casanova*, Duc de Padoue (d. 1853); Baron d'*Espagnac* (d. 1873); and *De Moncey*, Duc de Conegliano (d. 1842). Three bronze tablets record the names of the marshals and officers interred in the vaults of the church. Behind the high-altar is a large window filled with modern stained glass, below which is a door leading into the *Dôme*, but generally closed.

The *DÔME DES INVALIDES* has an entrance of its own on the S. side, in the *Place Vauban*, at the back of the Hôtel, so that the visitor must go round the whole building (admission, see p. 270). This second church was built by Mansart in 1706. It is entered by a portal with two series of columns, Doric and Corinthian, placed one above the other, and adorned with statues. The church is a square pile, 198 ft. in breadth, surmounted by a circular tower with twelve windows and a lofty dome, above which rises a lantern and cross, 344 ft. in height. The dome, 86 ft. in diameter, gilded during the first Empire, and again, by the electro-plating system, in 1861, is constructed of woodwork covered with lead, and is embellished with reliefs representing military trophies.

The **Tomb of Napoleon I.*, constructed by *Visconti*, and situated beneath the dome, is an open circular crypt, 20 ft. in depth and 36 ft. in diameter; the walls are of polished slabs of granite, adorned with ten marble reliefs by *Simart* (d. 1858): Restoration of public order, the Concordat, the Reformed Administration, the State-council, the Code, the University, the Chamber of finance, the Development of commerce and industry, Public works, and the

Legion of Honour. The twelve colossal Victories between these reliefs were among the last works of *Pradier* (d. 1851). Between them are six trophies consisting of 60 flags which had long lain concealed in the Luxembourg. On the pavement are recorded the names of battles.

On the mosaic pavement, which represents a wreath of laurels, rises the sarcophagus, 13 ft. long, $6\frac{1}{2}$ ft. wide and $14\frac{1}{2}$ ft. high, consisting of a single huge block of reddish-brown granite weighing upwards of 67 tons, brought from Finland at a cost of 140,000 fr.

Above the crypt, at a height of 160 ft., rises the lofty dome in two sections. The first of these is divided into twelve compartments, painted with figures of the Apostles by *Jouvenet* (d. 1717). The upper section is adorned with a large composition by *Delafosse* (d. 1716): St. Louis offering to Christ the sword with which he had vanquished the foes of Christianity. The Evangelists in the spandrels are by the same artist. The faint, bluish light admitted from above, and the sombre appearance of the crypt and its surroundings greatly enhance the solemn grandeur of the scene.

The entrance to the crypt (closed) is at the back of the high-altar. It is flanked by two sarcophagi, bearing the names of *Duroc* and *Bertrand*, the emperor's faithful friends. The former fell at the battle of Bautzen in 1813; the latter (d. 1844) was the emperor's constant companion throughout his wars and his captivity, and followed his remains when brought by Prince Joinville from St. Helena in 1840 to their present resting-place. Above the entrance are these words from the emperor's will: 'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé'. On each side is a colossal Caryatide in bronze, by *Duret*, one bearing a globe, the other a sceptre and crown.

Two lofty chapels on each side of the crypt contain the monuments of *Vauban* (d. 1707) and *Turenne* (d. 1675), with recumbent figures. The former, by Etex, was erected in 1807; the latter, by Tuby and Marsy, was brought from St. Denis.

The chapel to the left of the entrance contains the tomb of *Jérôme Bonaparte* (d. 1860), once King of Westphalia, with a bronze statue by Guillaume, a small sarcophagus with the remains of his eldest son, and another containing the heart of his wife. The chapel to the right of the entrance contains the sarcophagus of *Joseph Bonaparte* (d. 1844), once King of Spain.

The tower which rises opposite the Place Vauban is that of the Puits de Grenelle (p. 275). Nearer, to the left, are the towers of the church of *St. François Xavier*, erected in 1861-75 by Lussan and Uchard in a pseudo-Renaissance style. It is adorned with mural paintings by Lameire, E. Delaunay, Cazes, and Bouguereau, a Virgin by Bonassieux, and stained glass by Maréchal. The arrangement of the interior is somewhat peculiar.

Farther on in the same direction, at the end of the Boulevard des Invalides, on the right, is the Blind Asylum, or *Institution des Jeunes Aveugles* (Pl. R, 13; admission on Wed., 1.30 to 5, by permission of the director, or on exhibiting a passport or visiting-card; fee to attendant). This handsome edifice was erected in 1839-45. The relief in the tympa-

num, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), founder of the institution, instructing his pupils under the protection of Religion. In the court is placed another statue of the founder. The chief object of the institution is the maintenance and instruction of blind children of both sexes. Most of the inmates are supported by government, or by the patrons of the institution, and private pupils are received for 1000 fr. per annum. Most of the teachers are themselves blind.

The *Printing Office* is one of the most interesting departments. Books for the blind are printed here in raised characters, which they read by their sense of touch. The inmates learn various other manual occupations, but the most important branch of instruction is *Music*, the pursuit which is best calculated to enable them to gain their own livelihood. *Concerts* are sometimes given by the pupils in their chapel, which is adorned with frescoes by *H. Lehmann*. Vacation in August and September.

In the centre of the *Place de Breteuil*, at the end of the Rue Duroc, which passes the N. side of the Blind Asylum, rises the tower of the *Artesian Well of Grenelle*, 114 ft. in height. The well is 1800 ft. in depth, and yields 200,000 gallons of water daily. The Avenue de Saxe leads hence to the N.W. to the *Ecole Militaire* (see below).

III. FROM THE INVALIDES TO THE TROCADERO.

Ecole Militaire. Champ-de-Mars.

The *Ecole Militaire* (Pl. R, 10; I), an imposing edifice situated a little to the S.W. of the Invalides, was founded in 1751 by Louis XV., 'pour y élever 500 gentilshommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was converted into a barrack for 5400 men and 1500 horses. The establishment covers an area of 26 acres. The principal part, on the N.W. side, presents a palatial appearance and is $\frac{1}{4}$ M. in length. The Corinthian portico in the centre is surmounted by a quadrangular dome. The wings were added in 1855. The chapel resembles that of the palace of Versailles. Within the buildings are courts flanked with colonnades. The public are not admitted to the *Ecole* without special permission.

The *Champ-de-Mars* (Pl. R, 7, 8, 10, 11; I), a large sandy space extending in front of the building, towards the N.W., is 1100 yds. in length and 550 yds. in breadth. Down to 1861 it was enclosed by embankments, 15-20 ft. in height, which were planted with trees, and in the formation of which no fewer than 60,000 Parisians of both sexes and all classes participated in the year 1790. These banks were then furnished with rows of seats, which enabled hundreds of thousands of the people to witness the *Fête de la Fédération*, which took place on 14th July of the same year. In front of the *École Militaire* was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, robed in white, officiated in the religious part of the ceremony. The rejoicings on this occasion were universal, as it was believed that the Revolution was now happily terminated. A similar festival, the famous *Champ de Mai*, was celebrated here with the utmost pomp by Napoleon on 1st June, 1815.

Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the eagles which were to replace the Gallic cock. It was the site of the '*expositions universelles*' of 1867 and 1878, and was covered with buildings and pleasure-grounds, presenting a most interesting and animated scene.

Adjoining the Champ-de-Mars, on the right in descending towards the river, is the temporary *Garde-Meuble*, which is entered by No. 103 Quai d'Orsay. It contains an interesting collection, recently organised, of furniture, tapestry, bronzes, and other objects of artistic and historical value. The objects exhibited are changed monthly. This museum is open to the public on Sundays and Thursdays, 10-4 o'clock; at other times a ticket from the minister of public works is required.

A little farther up the quay, and nearly opposite the *Pont des Invalides*, rises the extensive *Manufacture des Tabacs* (Pl. R, 14), Quai d'Orsay 63. It is shown on Thursdays only, 10-12 and 1-4 o'clock, on written application to the '*régisseur*'; visitors ring at the principal entrance, where a flag is hung. This extensive and well-organised establishment is worthy of a visit, but the pungent smell of the tobacco saturates the clothes and is not easily got rid of. The quantity of tobacco manufactured here amounts to 5652 tons annually. About 1900 of the 2175 hands employed are girls and women.

The *Ingénieurs aux Tabacs*, or higher officials, are educated at the Polytechnic School, and study for two years at the '*Ecole d'application pour les Tabacs*'. There are sixteen government manufactories of tobacco in France, all dependent on that of Paris, yielding an annual revenue of 200 million francs.

The *Pont d'Iéna* (Pl. R, 8; 1), which crosses the Seine opposite the Champ-de-Mars, was constructed in 1806-13 to commemorate the victory of that name. It is adorned with eagles, and four colossal Horse-tamers. A little lower down is the long, narrow island called the *Allée des Cygnes*, extending as far as the Pont de Grenelle, and crossed at its upper end by an iron foot-bridge or *Passerelle*.

The *Parc du Trocadéro*, a large open space on the high ground of the right bank, opposite the Pont d'Iéna, was laid out on the occasion of the Exhibition of 1867, when great labour was expended in levelling the undulating ground here. The plateau is occupied by the *Palais du Trocadéro*, or *Palais des Fêtes*, a huge building in the Oriental style, designed by *Davioud* and *Bourdais*, and erected prior to the exhibition of 1878. The central portion consists of a circular edifice 63 yds. in diameter and 180 ft. in height, surmounted by a dome, and flanked with two minarets 270 ft. high. On each side is a wing in the form of a curve, 220 yds. in length, so that the whole edifice presents the appearance of an imposing crescent.

From the substructions of the building descends a large *Cascade*, terminating in a basin surrounded by a bull, a horse, an elephant, and a rhinoceros in gilded metal, by *Caïn*, *Rouillard*, *Frémiet*, and

Jacquemart. Under the arches flanking the cascade are statues representing Water, by *Cavelier*, and Air, by *Thomas*. On the balcony above: Europe, by *Schoeneverck*; Asia, by *Falguière*; Africa, by *Delaplanche*; N. America, by *Hiolle*; S. America by *Millet*; and Oceania, by *M. Moreau*. On a level with the spring of the dome is a circular balcony adorned with thirty statues representing the arts, sciences, and various industries. The dome itself is surmounted by a colossal statue of Fame, by *A. Mercié*. The galleries and balconies command an admirable *View of Paris, for which the evening light is the most favourable. Visitors may ascend the towers by means of an elevator (50 c.). Concerts are occasionally given in the *Salle des Fêtes*, which contains an immense organ, and has seats for 6000 persons. The Palais also contains a *Popular Observatory*, a *Collection of Casts* (in the galleries), an *Ethnographical Museum* (on the first floor), and the *Musée Cambodgien* (on the ground-floor, W. side).

The *Musée Cambodgien*, or *Musée Khmer*, formerly in the château of Compiègne (p. 332), consists of very interesting sculptures found in Cambodia, a Chinese district under the protectorate of France, situated to the E. of Cochin China. These once belonged to huge buildings erected by the Khmers, a people now almost entirely consigned to oblivion. Some of these edifices have been re-discovered in the depths of pathless forests from accounts given by travellers of the 18th century. Photographs and a map of the ruins kept at the museum will enable the visitor to form an idea of their appearance and situation. The objects in the museum were obtained on the expeditions of *Lieutenant Delaporte* in 1874 and *Captain Flör* in 1875.

The following are the most interesting objects: Several figures of Buddha seated on the folds of serpents with seven heads; Buddha with eight arms and armed with a cuirass; Buddha in bronze; Dragon with seven heads; a sacred landmark adorned with numerous small figures with four arms: an elephant decorated with bells and jewels; a lion emblematical of war; giants coming from a bridge and carrying a serpent; *Curious lion; corner-pilaster with two goddesses in a niche; *Statue of a dancing woman; statue in a stooping posture; head with four faces; statue of a giant; casts of reliefs, representing the *Death of the king of the apes, and a queen in her palanquin. Then: Columns, pediment adorned with foliage, fragments of friezes, etc.

At the back of the Palais is the *Place du Trocadéro*, from which several avenues diverge. The *Avenue Kléber*, formerly du Roi-de-Rome (so called from the proposal of Napoleon I. to erect a palace here for his son), leads direct to the Arc de l'Etoile (p. 164). The *Avenue du Trocadéro* leads to the W. to the Bois de Boulogne, and to the E. to the Place de l'Alma, with the bridge of that name, near which are the *Hippodrome* and the *Pompe à Feu de Chaillot*. The latter supplies the city-reservoirs with about 600,000 gallons of Seine water daily.

The *Pont de l'Alma* (Pl. R, 11, 12; I) was constructed in 1856 in memory of the Crimean campaign. The buttresses are embellished with handsome statues of a Zouave and a Grenadier by *Dieboldt*, and an Artilleryman and a Chasseur by *Arnaud*. A little farther up the river is the *Pont des Invalides* (Pl. R, 14, 15; II), built in

1854-55, and adorned with Victories by Dieboldt and Villain, but to a great extent reconstructed in 1879-80. It occupies the site of a suspension-bridge, which was constructed in 1828-29.

Omnibuses, tramways, and river-steamboats, see 'Preliminary Information', pp. 20 *et seq.*, and comp. the Omnibus Plan and the Tables in the Appendix.

14. Catacombs. Drainage.

The CATACOMBS are rarely accessible to the public. Permission to visit them is obtained by addressing a written application to the *Préfet de la Seine*.

The SEWERS are usually shown in summer once weekly. Application must also be made to the *Préfet de la Seine*.

Having completed our necessarily imperfect description of Paris above ground, we must now devote a few words to subterranean Paris, its catacombs, and its vast and skilfully constructed sewers.

The **Catacombs** on the left (S.) bank of the Seine were formerly subterranean quarries, worked as far back as the Roman period, and yielding a soft kind of limestone which hardens on exposure to the air. These galleries, which extend under a great part of the quarters on the left bank, have upwards of sixty entrances in different suburbs. The principal descents to them are from the court of the western pavilion of the old Barrière d'Enfer (p. 238), from the Rue de la Tombe-Issoire, and from the plain of Montsouris.

Several streets in the S. quarters of Paris, situated above these quarries, having begun in 1784 to show symptoms of sinking, steps were taken by government to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the Council of State ordered the removal of the bodies from the Cemetery of the Innocents, and others, which were closed at that period, to these subterranean quarries. In 1786 the quarries were accordingly converted into a vast charnel-house, and called *Catacombs*. During the Revolution and the Reign of Terror, immense numbers of bodies and bones brought from various quarters were thrown in confused masses into these cavities; but in 1810 a regular system was organised for the more seemly disposition of these remains and the preservation of their resting-place. New pillars have since been erected to support the roof, excavations made to admit more air, and channels dug to carry off the water. The galleries and different compartments are completely lined with human bones and skulls, carefully arranged. A cenotaph called the 'Tombeau de Gilbert', a 'Fontaine de la Samaritaine', and a number of inscriptions are pointed out to visitors. The catacombs also contain a 'Collection Ostéologique', consisting of bones which present some peculiarity, and a 'Collection Minéralogique' of specimens yielded by the quarries. We may also mention the tomb of Aspaïrt, concierge of the

Val-de-Grâce (from which a flight of 104 steps descends), who lost his way and perished in the catacombs in 1793, and a relief-plan of Porte-Mahon, executed by a workman of the catacombs who had once been a prisoner at that place.

Drainage. Still more interesting than the Catacombs is the vast network of sewers (*Egouts*) by which Paris is undermined, and which are so admirably constructed and well ventilated that parties, including even ladies, are frequently formed to explore them. The usual route is from the Place du Châtelet to the Place de la Madeleine.

This system of drainage has been so beneficial to the public health that the annual death-rate, which was 36 per 1000 under Louis XIV., has been reduced to about 25 per 1000. According to these statistics, Paris is healthier than many of the large towns in Great Britain, and is the healthiest capital on the continent, as indeed one would expect from the fact, that, with the exception perhaps of Hamburg, it is the only continental city provided with a complete system of underground drainage. The inhabitants are strictly forbidden to pollute the public streets or gutters with dirty water, proper channels connected with the sewers being provided for the surface as well as other drainage, the whole of which is conducted to a long tunnel falling into the Seine below the bridge of Asnières (p. 281).

The total length of the principal sewers of Paris is now about 610 M., most of them having been constructed under the direction of *M. Belgrand* since 1852. The basin in which the city lies is divided into four parts by two large sewers at right angles with the Seine, called *Egouts Collecteurs*, and running under the Boul. de Sébastopol and Boul. St. Michel respectively. These, which flow, not into the river, but into channels parallel with it, are augmented by about 15 tributaries, which in their turn receive the contents of numerous smaller drains. The 'collecteurs' parallel with the river are seven in number, four on the right, and three on the left bank.

All the 'collecteurs' empty themselves into a '*Collecteur Général*' in the Place de la Concorde, which descends thence to Asnières, nearly $3\frac{1}{2}$ M. distant. This main drain carries off about 340,000 cubic feet of water per hour, but is capable of passing at least double that quantity. The 'collecteurs' of the left bank are united at a point a little above the Pont de la Concorde, from which they are carried across the bed of the Seine by a huge iron pipe, 170 yds. in length, and in the inside upwards of 3 ft. in diameter. This drain runs at a depth of about 100 ft. below the Avenue Marceau, the Place de l'Etoile, and the village of Levallois-Perret, and falls into the 'collecteur général' not far from its mouth.

These channels are all of such ample dimensions as to carry off with ease the whole drainage and surface-water of the city, even after the heaviest rains. The smallest are about 7 ft. high and 4 ft.

wide, the largest 16 ft. high by 18 ft. wide. All the drains are constructed of solid masonry, and lined with waterproof cement. The 'collecteurs' are flanked with pavements or ledges, between which the water runs, and above one or both of which is a conduit for pure water. All these channels communicate with the streets by numerous iron ladders, and each is furnished with its distinctive mark and the name of the street above.

The cleaning of the larger sewers, in which there is a channel flanked with ledges, is effected by a very ingenious system. In the 'grand collecteur' there are four boats of the same width as the channel, each provided with a vertical gate or slide, which when let down exactly fits the channel. Each boat, having been placed at its assigned starting-point, has its slide adjusted, and is then propelled downwards by the force of the stream, scraping clean the bottom and sides of the sewer as it advances. In the 'grand collecteur' this process occupies sixteen days. In the smaller sewers, where the current is not strong enough to be available in this way, the boats are replaced by small waggons running on rails at the bottom of the channel, and propelled by the workmen walking along the pathways at the sides.

On its arrival at Asnières the liquid part of the sewage is allowed to escape, while the remainder is conducted to the peninsula of *Gennevilliers*, and there utilised as manure. The value of land in this once sterile tract is said to have been quintupled by this process.

PARIS
ET
ENVIRONS.

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ENVIRONS OF PARIS.

15. From Paris to Versailles.

Versailles is situated to the S.W. of Paris, with which it is connected by two railways, and by a high-road with a tramway-line running between them. By the railway on the *Rive Droite*, or right bank of the Seine, the distance is $14\frac{1}{2}$ M., by that on the *Rive Gauche*, or left bank, $11\frac{1}{4}$ M., and by the road about 10 M. If the traveller wishes to combine a visit to St. Cloud and Sèvres with the excursion to Versailles, it is best to go direct to the last and take the others in returning.

Rive Droite (Gare St. Lazare, Pl. B, 18; booking-office and platform of departure in the left wing).

Trains start from Paris every hour from 7.30 a.m. till 12.30 a.m., and from Versailles every hour from 7 a.m. till 11 p.m. There are also several additional trains, particularly on Sundays and holidays (see *Indicateur*). The journey occupies 25-50 minutes. Fares 1 fr. 65, 1 fr. 35 c.; on Sundays and holidays, when the fountains play, 2 fr. 20, and 1 fr. 50 c.; return-tickets, on which there is no reduction, are available for the *Rive Gauche* (p. 282). The through-trains stop at St. Cloud and Sèvres-Ville d'Avray only.

The train passes under the bridge of the Place de l'Europe and through a short tunnel. To the left is the Chemin de Fer de Ceinture. The fortifications are then traversed. — $2\frac{1}{2}$ M. *Clichy-Levallois*, beyond which the train crosses the Seine,

$3\frac{3}{4}$ M. *Asnières*, a pretty village (7-8000 inhab.) on the left bank of the Seine, and a favourite resort in summer. The lines to Argenteuil, St. Germain (p. 309), and Rouen diverge here to the right, and the Versailles line describes a wide curve to the left.

5 M. *Courbevoie*. The long building to the left of the station is a barrack erected by Louis XV. for his Swiss Guard, and was also occupied by the guards under the first and second empires.

$6\frac{1}{4}$ M. *Puteaux*. The line traverses high ground, affording an extensive view of Paris, the Bois de Boulogne, and the valley of the Seine.

$7\frac{1}{2}$ M. *Suresnes*. The train skirts the base of *Mont Valérien* (p. 166), which is crowned by the most important of the defensive forts around Paris, 650 ft. above the Seine. The summit was formerly occupied by *Le Calvaire*, a monastery erected in the reign of Louis XIII., and a favourite resort of pilgrims. In 1870-71 Mont Valérien played a prominent part in both the sieges of Paris.

$9\frac{1}{2}$ M. *Montretout* (p. 306) and *St. Cloud* (p. 305). The train passes through a short tunnel, traverses part of the park of St. Cloud, and then enters a second tunnel.

$10\frac{1}{2}$ M. *Ville d'Avray*, the station for *Sèvres* (p. 307), a prettily situated little town with numerous villas. The church contains models of statues by Pradier, Rude, and Duret, a St. Jerome painted

by Corot, an *Ecce Homo* by Aug. Hesse, etc. Near the end of the Rue de Versailles, to the left, are the picturesque ponds that figure so often in the paintings of Corot, to whom a monument has been erected here. About $1\frac{1}{2}$ M. to the W. is the château of *La Marche*, in the grounds of which horse-races take place annually (p. 38). — 13 M. *Viroflay*. To the left, farther on, is seen the viaduct which crosses the high-road and unites the lines of the right and left banks.

$14\frac{1}{2}$ M. *Versailles*.

Rive Gauche (Gare Montparnasse, Pl. G, 16; booking-office and platform of departure to the left, upstairs).

Trains from Paris at 6.35 a.m., and every hour from 7.5 a.m. till 11.5 p.m., and another at 12.40 a.m.; from Versailles every hour from 6.35 a.m. till 10.35 p.m., and one more at 11.25 p.m. The journey occupies 40 minutes. Fares the same as by the Rive Droite; return-tickets available for either line. The finest views on the way to Versailles are to the right. — The new Ligne de Grande Ceinture (p. 27) will be connected at the Versailles station of this line with the Ligne de l'Ouest.

This line crosses and corresponds with the Chemin de Fer de Ceinture at the *Ouest-Ceinture* station (see Appx.). It then passes near the villages of *Vanves*, which possesses a 'Lycée', and *Issy*, with the *Hospice des Ménages* and the *Hospice Devillas* for the reception of the aged poor. On the left and right of the line formerly rose the forts of Vanves and Issy, both of which were almost entirely destroyed during the sieges of 1870-71, and are now razed.

$3\frac{3}{4}$ M. *Clamart*, about $\frac{1}{2}$ M. from the village of that name, which is also connected with Paris by a tramway-line (terminus in the Place St-Germain-des-Prés). The large hospital here is due, like those of Fleury (see below), to the munificence of the Duchess of Galliera. The *Bois de Clamart*, to the E. of the Bois de Meudon, is a favourite Sunday resort of the Parisian 'bourgeoisie'.

The line skirts the hills above the Seine, affording a fine view of Paris and the river, particularly before Meudon is reached.

5 M. *Meudon*, see p. 307. — On the hill to the left is the new *Hospice de Fleury*, an asylum for old men and women, erected and endowed by the Duchess of Galliera, who has also built an *Orphanage* lower down. — $5\frac{1}{2}$ M. *Bellevue*, beautifully situated on the hills of Meudon, see p. 307. — $6\frac{1}{4}$ M. *Sèvres* (p. 307). Fine view of the Seine and the park of St. Cloud (p. 306) to the right. — 8 M. *Chaville*. — $8\frac{3}{4}$ M. *Viroflay*. — $11\frac{1}{4}$ M. *Versailles*.

Tramway. The cars start from the Quai du Louvre, and follow the high-road from Paris to Versailles by Sèvres.

Cars from Paris run every half-hour from 8 a.m. till 10 p.m.; from Versailles every half-hour from 6 a.m. till 9.30 p.m.; fare 1 fr., outside 85 c.; to Sèvres in 70 min., to Versailles in $1\frac{3}{4}$ hour. Another set of cars plies on the same line as far as Sèvres (p. 307).

For some distance the road skirts the Seine, passing the bridges at the W. end of the city, and leading under the new Trocadéro bridge, which crosses the Quai de Billy from the Pont d'Iéna to the Trocadéro Palace. It then passes the almost unbroken rows of houses

ASNIÈRES

ET LE
MONTVALENTIN

Echelle de 1:100,000



belonging to the suburbs of *Passy* and *Auteuil* (p. 167), intersects the fortifications (the road to St. Cloud diverges to the right), crosses the Seine, and reaches *Sèvres*. The drive from *Sèvres* to Versailles occupies 40 min. more; the road passes under the railway viaduct, and soon reaches the *Avenue de Paris*. Terminus in the *Place d'Armes*.

Versailles.

Arrival. The *Station of the Rive Droite Line* is nearly 1 M. distant from the palace: omnibus 30 c.; cabs $1\frac{1}{4}$ (one-horse) or $1\frac{1}{2}$ fr. (two-horse), per hr. $2\frac{1}{2}$ fr. — The *Station of the Rive Gauche Line* is about $\frac{1}{2}$ M. from the palace. The tramways extend to the palace, and may be used for passing from one station to the other. — The *Chemin de Fer de Grande Ceinture*, connecting Versailles with St. Germain (comp. p. 282), will be opened shortly.

Hotels. *HÔTEL DES RÉSERVOIRS*, Rue des Réservoirs 9, with a good restaurant; *HÔTEL DU PETIT VATEL*, Rue des Réservoirs 26-28; *HÔTEL DE FRANCE*, Rue Colbert 5, to the right of the Place d'Armes on the way to the palace; *HÔTEL DE LA CHASSE ET D'ELBEUF*, Avenue de Sceaux 8, with a restaurant.

Restaurants. *Gervais*, Rue Du Plessis 49, near the Rive Droite station; *du Globe*, or *Lourdault*, at the same station; *Provost*, Rue de la Paroisse 28, near the Gardens; *de Londres*, Rue Colbert 7; *Hôtel du Petit Vatel*, see above; *du Coing d'Or*, at the Rive Gauche station, Avenue de Sceaux; *Rocher de Cancale*, Rue Colbert 9, near the palace (déjeuner, 2, D. $2\frac{1}{2}$ -3 fr.).

Cafés. *Café de la Place d'Armes*, corner of the Rue Hoche, also a restaurant; *Courteville*, Rue de la Pompe 44; *de la Comédie*, in the park, near the Bassin du Dragon, also entered from the Rue des Réservoirs.

English Church, Rue du Peintre Lebrun, corner of Rue de la Pompe; chaplain, *Rev. Francis Stewart, M.A.*; services at 11 a.m. and 4 p.m.

Versailles, the capital of the Seine-et-Oise department, with 49,850 inhab., is indebted for its origin to Louis XIV. During the first years of his reign that monarch, like his predecessors, had resided at St. Germain in summer, but is said to have conceived a dislike to it as it commanded a view of the tower of St. Denis (p. 312), the royal burying-place.

The site of Versailles was hardly favourable for a town, and still less so for a park, as the water for its ornamental ponds had to be conveyed to it from a great distance at a vast expense. The town was called by Voltaire '*l'abîme des dépenses*', its palace and park having cost the treasury of Louis XIV. the enormous sum of 1000 million fr., while its annual maintenance also involved heavy expenditure. The accounts handed down to us regarding the erection of this sumptuous palace and the laying out of its grounds almost border on the fabulous. Thus no fewer than 36,000 men and 6000 horses are said to have been employed at one time in forming the terraces of the garden, levelling the park, and constructing a road to it from Paris and an aqueduct from Maintenon, a distance of 31 M. from Versailles. This aqueduct was intended to bring the water of the Eure to Versailles, but was discontinued owing to the great mortality among the soldiers employed; and the breaking out of the war in 1688 prevented the resumption of the works. The

waterworks of Marly (p. 308) were afterwards constructed, and a farther supply of water obtained from the ponds on the plateau between Versailles and Rambouillet.

After the year 1682 Versailles became the permanent headquarters of the court, and is therefore intimately associated with the history of that period. It witnessed the zenith and the decadence of the prosperity of Louis XIV.; and under his successor the magnificent palace of the 'grand monarque' became the scene of the disreputable Pompadour and Du Barry domination. It was at the meeting of the Estates held here in 1789 that the 'Tiers Etat' took the memorable step, — the first on the way to the Revolution, — of forming itself into a separate body, the *Assemblée Nationale*. A few months later the unfortunate Louis XVI. saw the palace of Versailles sacked by a Parisian mob, which included many thousands of women ('les dames de la halle'), and since that period it has remained uninhabited. During the Revolution it narrowly escaped being sold. Napoleon neglected it owing to the great expense which its repair would have entailed, and the Bourbons on their restoration merely prevented it from falling to decay and erected the pavilion on the S. side. Louis Philippe at length restored the building, and converted part of it into an historical picture-gallery.

From 19th Sept. 1870 to 6th March 1871 the palace was the head-quarters of the King of Prussia, and a great part of the edifice was then used as a military hospital, the pictures having been carefully covered to protect them from injury. An impressive scene took place here on 18th Jan., 1871, when the Prussian monarch, with the unanimous consent of the German states, was saluted as Emperor of Germany. To describe minutely all the events which occurred at Versailles during the above period would be to write a history of the Franco-Prussian war. The house No. 1, Boulevard du Roi, was the scene of the negotiations between Prince Bismarck and Jules Favre on 23rd-24th Jan. and 26th-28th Jan., which decided the terms for the capitulation of Paris and the preliminaries of peace. After the departure of the German troops (12th Mar., 1871), Versailles became the seat of the French government, and it was from here that Marshal Macmahon directed the struggle against the outbreak of the Commune. It was not till 1879 that government and the chambers transferred their headquarters to Paris.

The town itself contains little to interest travellers. The great attractions are the palace and its picture-gallery.

On the way from the station of the Rive Droite to the palace, we pass on the right a *Statue of General Hoche*, 'né à Versailles le 24 Juin 1768, soldat à 16 ans, général en chef à 25, mort à 29, pacificateur de la Vendée', by Lemaire. Near it is the *Church of Notre-Dame*, erected by Mansart in 1684, containing in the second chapel to the left the monument of the *Comte de Vergennes* (d. 1787), minister of Louis XVI.



To the S.W. of the palace is the *Jeu de Paume*, or tennis-court, in which the members of the Third Estate met in June 1789 (see above), after they had found the assembly-room closed against them, and where, on the motion of the deputy Mounier, they took a solemn oath, 'de ne jamais se séparer, de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la constitution du royaume soit établie et affermie sur des fondements solides'. — The hall now contains a few marble statues, brought from the palace.

The high-road from Paris, or *Avenue de Paris*, unites with the two other chief streets of Versailles in the spacious *Place d'Armes*. On approaching the palace the traveller is assailed by vendors of 'complete' guides to the collection, which, however, are rendered quite unnecessary by the following explanations and the inscriptions on the pictures themselves.

The **Palace* of Versailles presents a less imposing appearance when approached from the *Place d'Armes* than when seen from the garden, the façade towards which is no less than $\frac{1}{4}$ M. in length. The building dates from several different periods, and its style lacks uniformity. The central part is the original château of Louis XIII., built of brick and stone, and the wings were added by J. H. Mansart (d. 1708) under Louis XIV. On the right rises the chapel with its pointed roof; adjoining it is a pavilion erected by Louis XV.; and to the left of the court is a corresponding pavilion added by Louis XVIII. Other buildings of considerable size situated on each side are concealed by those of the first court which Louis XIV. intended for his ministers. Those to the right of the chapel include the *Theatre*, constructed in the reign of Louis XV., which was used from 1871 to the end of 1875 for the meetings of the *Assemblée Nationale*, and from 1875 to 1879 for those of the Senate. The injudicious fête given by the court to the *Gardes du Corps*, after which Louis XIII. was compelled to quit Versailles, also took place in the Theatre. The left wing was used as the *Chambre des Députés*.

The public are admitted to five different courts — the first great court, or *Cour d'Honneur*; the *Cour Royale*, between the pavilions; the *Cour de Marbre*, in front of the central building; the *Cour de la Chapelle*, between the pavilion on the right and the chapel; and lastly the *Cour des Princes*, on the other side of the pavilion on the left. The gardens are entered through the last two courts.

The *COUR D'HONNEUR* is separated from the *Place d'Armes* by a railing. The groups which adorn the pillars at the entrance are emblematical of the victories of Louis XIV. over Austria (the eagle) and Spain (the lion). Around the court are placed two rows of *Statues*. On the right: Cardinal Richelieu (d. 1642), regent of France under Louis XIII.; Bayard (d. 1524), the 'chevalier sans peur et sans reproche'; Colbert (d. 1683), the able finance minister of Louis XIV.; Marshal Jourdan (d. 1833); Marshal Masséna (d. 1817); Admiral Tourville (d. 1701); Admiral Dugay-Trouin (d. 1736); Marshal

Turenne (d. 1675). On the *left*: Suger (d. 1152), Abbot of St. Denis and regent under Louis VII.; Bertrand du Guesclin (d. 1380), Connétable of France; Sully (d. 1641), the celebrated minister of Henri IV.; Marshal Lannes (d. 1809); Marshal Mortier (d. 1835); Admiral Suffren (d. 1788); Admiral Duquesne (d. 1687); the Great Condé (d. 1686), general of Louis XIV, by *David d'Angers*.

In the centre of the court stands a colossal *Equestrian Statue of Louis XIV.* in bronze, the horse by *Cartellier* (d. 1831), the figure by *Petitot* (d. 1862). The pavilions bear the inscription, '*A toutes les gloires de la France.*'

The ***Musée Historique**, founded by Louis Philippe, and occupying an almost interminable suite of apartments in the palace, is an unrivalled collection of its kind. In 1832 these rooms were entirely refitted, and adorned with historical pictures brought from the Louvre and other palaces, the deficiencies being supplied by works of the most eminent living artists. The foundation of the museum is said to have cost 15 million fr., the greater part of which was paid out of the royal coffers. The subsequent governments have left the original arrangements of the museum undisturbed, and have greatly enriched and extended it. The historical object of the foundation of the gallery having always been predominant, numerous works have necessarily been received without much regard to their artistic merit. The critical eye will therefore detect very inferior productions intermingled with the efforts of transcendent genius. The number of rooms is so great, that a single visit suffices only for an inspection of the more important works. The order of the following description should be adhered to, so that no objects of special interest may be overlooked and no time wasted on those of secondary consideration.

The present *Entrance* to the Musée (open daily, 12-4, except Mondays) is from the vestibule of the chapel, to the right (comp. the Plan, p. 288). Wet umbrellas must be left in the custody of an attendant (10 c.).

Ground Floor of the N. Wing. The PALACE CHAPEL, erected in 1699-1710, produces a better impression when seen from the first floor, as its proportions were calculated from the galleries of the court. It is richly adorned with sculptures and paintings. Over the entrance-door is the royal gallery, above which is a Descent of the Holy Ghost, by *Jouvenet* (1709). The Resurrection over the high-altar is by *Charles de la Fosse*. The large *Paintings in the vaulting of the roof, with God the Father in the centre, are by *Coyvel*. The decorations of the altar and of the side-galleries, and the ornamental details of the architecture also deserve attention.

From the vestibule of the chapel we enter the I. GALLERY OF THE HISTORY OF FRANCE, consisting of eleven rooms with historical pictures from the time of Charlemagne to that of Louis XVI.

I. Room. *Ary Scheffer* (1827), Charlemagne submitting his

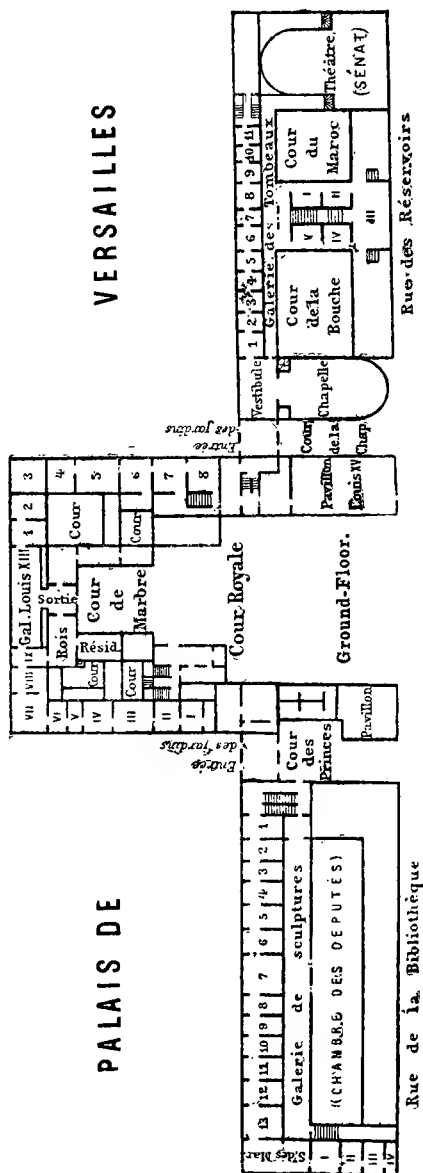
capitularies (laws and ordinances) to the Frankish estates in 779. *Paul Delaroche*, Charlemagne crossing the Alps in 773. *Rouget*, St. Louis (d. 1270) mediating between the King of England and his barons. — II. Room. *Brenet*, Death of Bertrand du Guesclin before Châteauneuf-de-Randon in Languedoc, 1380. *Vinchon*, Charles VII. anointed at Rheims, 1429. *Berthélemy*, The French army entering Paris, 1436. — III. Room. *Jollivet*, Battle of Agnadello, in Venetia, 1509. *Larivière*, Death of Bayard at the capture of Brescia, 1512. — IV. Room. *Ary Scheffer* (1824), Gaston de Foix's death at the Battle of Ravenna, 1512. *Schnetz*, Battle of Cérisolles, 1544. — V. Room. Large pictures of little interest. — VI. Room. Sieges and battles of the reign of Louis XIII. and the early part of the reign of Louis XIV. — Rooms VII. & VIII. Campaigns of Louis XIV. — Rooms IX. & X. Scenes from the Seven Years' War. — XI. Room. End of the Seven Years' War. 225. *Hersent* (1817), Louis XVI. and his family distributing alms (1788).

A handsome modern staircase here ascends to the second and third floors. To the right is the *Galerie des Tombeaux*, and in front of us the *Theatre* (p. 285).

The *GALERIE DES TOMBEAUX*, parallel to the Historical Gallery, chiefly contains casts of funereal monuments, and formerly served as vestibule and waiting-room for the Senate. — On one side is the entrance to the five —

**SALLES DES CROISADES*, remarkable for their sumptuous decoration, and the magnificent modern pictures they contain: —

*1st Saloon. *Larivière*, Battle of Ascalon, 1099. **Hesse*, Taking of Beyrout, 1197. *Gallait* (1847), Coronation of Count Baldwin of Flanders as Greek Emperor, 1204. — *2nd Saloon. *Rouget*, Louis IX. receiving the emissaries of the 'Old Man of the Mountain', 1251. *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars, 1299. *Lepoittevin*, Naval Battle of Embro, 1346. — *3rd Saloon (large hall). The armorial bearings on the pillars are those of Frederick Barbarossa, Richard Cœur de Lion, and other celebrated Crusaders. A mortar from the island of Rhodes, and the gates of the hospital of the knights of St. John, from Rhodes, presented by Sultan Mahmoud to Prince Joinville in 1836, are also preserved here. *Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur de Lion. *Larivière*, Raising of the siege of Rhodes, 1480. *Larivière*, Raising of the siege of Malta, 1565. *Horace Vernet*, Battle of Toulouse, 1212. *Schnetz*, Procession of Crusaders round Jerusalem. — 4th Saloon. *Schnetz*, Battle of Ascalon, 1099. *Signol* (1840), St. Bernard preaching the 2nd Crusade at Vezelay in Burgundy (1146). — 5th Saloon. *Signol*, Crusaders crossing the Bosphorus under Godfrey de Bouillon, 1097. Opposite: *Signol*, Taking of Jerusalem, 1099. *R. Fleury*, Baldwin entering Edessa, 1097. *Hesse*, Adoption of Godfrey de Bouillon by Alexander Comnenus, 1097. *Gallait*, Taking of Antioch, 1098.



GROUND FLOOR.

N. Wing.

- 1-11. *Première Galerie de l'histoire de France* (p. 286).
Galerie des Tombeaux (p. 287).
Theatre or Salle du Sénat (p. 285).
 I-V. *Salles des Croisades* (p. 287).
Chapel (p. 286).

Main Edifice.

- I-IX. *Salles des Amiraux, Connétables, et Maréchaux de France* (p. 299).
Salle des Rois de France (p. 300).
Galerie Louis XIII. (p. 300).
 1-8. *Salles des Maréchaux de France, modern series* (p. 300).

S. Wing.

- 1-13. *Galerie de l'Empire* (p. 298).
Salle de Marengo (p. 299).
Galerie de Sculptures (p. 299).
Chambre des Députés (p. 299).

We now return to the Galerie des Tombeaux and ascend by a small staircase, adjoining the chapel, to the —

North Wing of the First Floor. After viewing the interior of the chapel from the royal gallery, we enter a GALLERY OF SCULPTURES, containing several fine marble statues by *Nanteuil*, *Foyatier*, *Jaley*, *Etex*, etc. To the right, the monument of Henri Chabot (d. 1655), by *Franc. Anguier*. Farther on are several works by *Pradier*, the best of which is the *Monument of the Duke of Orleans (p. 170), the figure in a sitting posture, with reliefs relating to the sieges of Antwerp and Constantine. At the end, a *Statue of Joan of Arc by the Princess *Marie of Orleans* (d. 1839), daughter of Louis Philippe, and wife of Duke Alexander of Wurtemberg.

To the right is the *GALERIE DE CONSTANTINE (Pl. I-VII), consisting of seven rooms which contain some of the finest pictures in the collection, particularly the battle scenes by *Horace Vernet*.

Room I.: Principal wall: *Chr. Müller*, Opening of the Chambers on 29th March, 1852. *Vernet*, Marshals Bosquet, Regnauld de St. Jean d'Angely, Niel, Forey, and Macmahon, and Admiral Bruat. *Rivoulon*, Battle of the Alma. The representations of the battles of Balaclava, Magenta, Solferino, etc., by *Jumel*, a French staff-officer, are interesting from their accurate delineation of the ground and the positions of the troops. *Dubufe*, Congress of Paris, 1856. **Gérôme*, Napoleon III. receiving ambassadors from Siam.

Room II.: *Yvon*, Retreat from Russia, 1812. *Vernet*, Storming of the 'Mamelon Vert' at Sebastopol.

*Room III.: *Horace Vernet* (1845), Taking of the Smalah of Abd-el-Kader (16th May, 1843), a magnificent picture 71 ft. in length and 16 ft. in height, containing numerous portraits, to which the sketch below it is a key.

The 'Smalah' of Abd-el-Kader, consisting of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons, including the chiefs of the principal tribes with their families, was taken by surprise on this occasion by the Duc d'Aumale at the head of two cavalry regiments. Booty of enormous value and 5000 prisoners were the prize acquired with so little difficulty. Abd-el-Kader himself was absent at the time.

H. Vernet (1846), Battle of Isly, 1844. *Beaucé*, Taking of Fort St. Xavier, near Puebla, 1863. *Vernet*, Storming of one of the bastions at the siege of Rome, 30th June, 1849, in consequence of which the city was compelled to capitulate. *Beaucé*, Entry into Mexico, 1864. *Beaucé*, Storming and capture of Laghouat, 4th Dec., 1852. *Tissier*, Napoleon III. liberating Abd-el-Kader. *Vernet*, Marshal Pélissier. *Tissier*, Abd-el-Kader.

Room IV.: Seven large and seven small pictures by *Horace Vernet*: Battle of the Habrah, 3rd Dec., 1835. Siege of Constantine, 10th Oct., 1837. Preparations for the assault of Constantine, 13th Oct., 1837; in the central group the English Lieutenant Temple and other foreign officers. Taking of Constantine, 13th Oct., 1837. Attack on the Mexican fort St. Jean d'Ulloa by Ad-

miral Baudin, 27th Nov., 1838. Storming of the pass of Tenia Mouzaia, 12th May, 1840. Siege of the citadel of Antwerp, 1832.

Room V.: *Yvon*, Entrance to the Malakoff tower; Storming of the Malakoff (8th Sept., 1855); Curtain of the Malakoff; Battle of Solferino (1859), *Pils*, Battle of the Alma (1854). *Rigo*, Battle of Magenta (1859). *Barrias*, Debarkation on the coast of the Crimea.

Room VI.: **Bouchot*, Bonaparte dissolving the Council of Five Hundred, 9th Nov., 1799. *Vinchon*, Louis XVIII. tendering the 'Charte' of the constitution, and opening the Chambers. *Couder*, 'Fête de la Fédération' in the Champ-de-Mars, 14th July, 1790. *Couder*, Oath taken on 20th June, 1789, by the National Assembly in the Jeu de Paume (p. 279). *Couder*, Institution of the Conseil d'Etat, 1799.

Room VII.: *Steuben*, Battle of Ivry, 1590; Henri IV. rallying his followers with the words, 'Si les cornettes vous manquent, ralliez-vous à mon panache blanc, il vous mènera toujours dans le chemin de l'honneur'. *Vinchon*, Departure of the National Guard for the army, 1792.

We now return to the Sculpture Gallery (p. 290), which we traverse to the Theatre (p. 285), at the N. end.

The staircase to the left ascends to the *ATTIQUE DU NORD*, a suite of ten rooms on the Second Floor, containing an immense collection of portraits of sovereigns and other celebrated persons from the 13th to the 18th century. Most of these are uninteresting and of little artistic value, but there are a few good works by *Rigaud*, *Mignard*, *Le Brun*, *Vanloo*, *Coyvel*, and others. The rooms also contain a few casts and medals. We descend by the same staircase. Visitors who are pressed for time may omit this part of the collection.

The II. GALLERY OF THE HISTORY OF FRANCE (Pl. 1-10), parallel with the gallery of sculptures, consists of ten rooms with historical scenes from the years 1797-1835.

1st Room (1830-1835): *Court*, Louis Philippe signing the well-known proclamation of 31st July, 1830, ending with the words: '*La Charte sera désormais une vérité*'. The portraits deserve inspection. — 2nd Room (1824-1830): *Gérard* (1829), Coronation of Charles X. at Rheims. *H. Vernet*, Charles X. reviewing the National Guard in the Champ-de-Mars (1824). — 3rd Room (1814

1823): *Paul Delaroche* (1827), Storming of the Trocadéro near Cadiz, under the Duke of Angoulême, 1823. *Gros*, Louis XVIII. quitting the Tuileries on the night of 19th March, 1815, on being apprised of Napoleon's approach. — 4th Room (1811-1814): *Henri Scheffer* (brother of Ary), after *H. Vernet* (1835), Battle of Montmirail, 1814. *Féron*, after *Horace Vernet* (1835), Battle of Hanau, 1813. *Beaume* (1837), Battle of Lützen, 1813. — 5th Room (1809-1812): *Langlois* (1837), Battles of Borodino (1812), Smolensk (1812), and Castella (1812). — 6th Room (1809-1810): *Meynier* (1812), Napoleon in the island of Lobau after the battle of Essling. *Bellangé* (1837), Battle of Wagram, 1809, a bird's-eye view. *Gautherot*, Napoleon wounded on the battle-field of Ratis-

bon, 1809 (engravings from this picture are common). — 7th Room (1807-1809): *Hersent* (1810), Taking of Landshut, 1809. *Thévenin* (1811), Taking of Ratisbon, 1809. — 8th Room (1806, 1807): *Camus* (1808), Napoleon at the tomb of Frederick the Great at Potsdam, 1806. *Vafflard* (1810), Destruction of the monument on the battle-field of Rossbach, where the French had been defeated by Frederick the Great in 1757. Over the door: *Röhn* (1808), Military hospital in the château of Marienburg, occupied by Russians and French after the battle of Friedland, 1807. — 9th Room (1800-1805): *Taunay*, The French army entering Munich. — 10th Room (1797-1800): *Hennequin*, Battle of the Pyramids, 1798. *Colson*, Napoleon entering Alexandria, 1798. *Langlois*, Battle of Benouth, 1799.

At the top of the staircase ascending from the vestibule of the chapel, we turn to the right into the —

Main Edifice. The rooms on the N. side of the first floor of the central part of the palace formed part of the *Grands Appartements du Roi*, which also included several rooms to the S. of the Cour de Marbre, parallel with the Galerie des Glaces (see below). The rooms are named after the subject of the ceiling-paintings, which are of moderate artistic value only. The walls are hung with battle-pieces by *Van der Meulen* and his pupils, illustrating the campaigns of Louis XIV. The gorgeous ornamentation is on the whole very effective.

I. Salon d'Hercule, so named from the Apotheosis of Hercules on the ceiling, by *Lemoine*. — II. Salon de l'Abondance, with ceiling-painting by *Houasse*, emblematical of royal abundance or magnificence. — III, IV. Rooms (to the left of the last, see Plan) contain drawings in crayon ('*Gouaches*') by *Van Blarenberghe*, chiefly from the campaigns in the Netherlands in 1745-46. — V. Salle des Etats Généraux, containing four large pictures by *Bézar*d and *Alaux*, and a frieze by *Boulanger*, representing the Procession of the States General to the Church of Notre-Dame at Versailles on 4th May, 1789. The large picture of the States General by *Couder* is now in the Chamber of Deputies (p. 299). — The rooms on the other side of Room III. are the *Petits Appartements du Roi* (p. 293). — VI. (at the end of Room II.) Salon de Vénus, with a ceiling-painting by *Houasse* and a *Group of the Graces, in marble, by *Pradier*. — VII. Salle de Diane, with ceiling-painting by *Blanchard*. Busts of Louis XIV. by *Le Bernin*, the *Grand Dauphin, his son (d. 1711), by *Coyzevox*, etc. — VIII. Salon de Mars, with a fine ceiling adorned with paintings by *Audran*, *Houasse*, and *Jouvenet*. — IX. Salon de Mercure, with ceiling by *J. B. de Champaigne*. — X. Salon d'Apollon, with ceiling by *Charles de Lafosse*.

We now enter the *SALLE DE LA GUERRE (Pl. B), so called from its allegorical ceiling-paintings by *Le Brun*: in the cupola, France,

hurling thunderbolts and carrying a shield with a portrait of Louis XIV; in the spandrels, Bellona, Spain, Germany, and Holland cowering in terror. The walls are lined with parti-coloured marbles and embellished with bronze reliefs. On the entrance-wall is a huge plaster relief by *Coyzevox*, representing Louis XIV. on horseback. — We next enter the —

****GRANDE GALERIE**, also called the **GALERIE DES GLACES** or **DE LOUIS XIV.**, a superbly decorated hall, 240 ft. long, 35 ft. wide, and 42 ft. high, commanding a beautiful view of the garden and its ornamental sheets of water from the seventeen large arched windows, opposite which are as many mirrors in gilded niches. The paintings on the ceiling, distinguished by great harmony of colouring and wonderfully effective, were executed by *Charles Le Brun* in 1679-83. They represent, in 21 large scenes and 6 imitations of reliefs, the achievements of Louis XIV. from the Pyrenean Peace in 1659 to the Peace of Nymwegen in 1678, in the centre is a large picture occupying the entire width of the vaulting: 'Le roi gouverne par lui-même'. — King William of Prussia was proclaimed Emperor of Germany in this hall in 1871.

The first door to the left leads from the *Galerie des Glaces* to the **SALLE DU CONSEIL** (Pl. 5), containing a time-piece with very ingenious mechanism, and adorned with the monogram of Louis XIV. The walls are richly embellished with wood-carving and gilding.

Those who have time to spare may now visit the **PETITS APPARTEMENTS DU ROI**, a series of very tastefully decorated rooms (unnumbered on the Plan). The clocks are almost the only relics of the original furniture. 1. Bedchamber of Louis XV., in which he died on May 10th, 1774. In the niche where the bed stood: 2174, 2175. Portraits of the king when a youth. — 2. *Salon des Pendules*, with a meridian-line marked on the floor. In the middle are several interesting old eight-day clocks. — 3. To the left, *Cabinet de Chasse*, with a frieze of sporting scenes; below, portraits of Colbert, Louvois, and Louis XIV. — 4. Dining-room, containing an elaborately decorated desk of the period of Charles X. — We now return through the *Salle des Pendules* to the Study of Louis XV. (5). — 6. To the left, *Cabinet de la Vaisselle d'Or*, containing gold plate and jewellery. — 7. *Cabinet des Médailles*, richly decorated; on the mantel-piece, Dresden china. — 8. Library of Louis XV. and Louis XVI. — 9. Dining-room of Mme. Adélaïde, daughter of Louis XV., with a ^{Portrait of that monarch in tapestry, executed at the Gobelins in 1771, after Van Loo's painting (1760).} — 10. Vestibule opening on the staircase, whence we return through the *Salle de Diane* to the *Galerie des Glaces* and the *Salle du Conseil*.

Adjoining the *Salle du Conseil* is the **BEDCHAMBER OF LOUIS XIV.** (Pl. 4), with gorgeous mural decorations, and containing the richly adorned bed of the king. The furniture, in tortoise-shell and gilded bronze, was made by *Charles André Boulle* or *Buhl*, court-cabinet-maker under Louis XIV. (1642-1732), whose name has since been applied to this kind of work. The candelabra should also be noticed. The pictures did not form part of the original contents of the room. From the balcony of this apartment, on 1st Sept., 1715, the first chamberlain publicly announced the death of Louis XIV. by exclaiming '*Le roi est mort!*', at the same time breaking his wand

of office; then taking another, he exclaimed, '*Vive le roi!*' — We now enter the —

SALLE DE L'ŒIL DE BŒUF (Pl. 3), so called from its oval window, where the courtiers used to await the '*lever*' of the king, and celebrated as the scene of numerous intrigues. The walls are embellished with a frieze of dancing genii.

To the left are two Ante-rooms (Pl. 1, 2), containing pictures of battles. On the back-wall of the second, the **SALLE DES GARDES**, is a representation of a tournament held by Louis XIV. in 1662 (No. 2130). We now return to the *Salle de l'Œil de Bœuf*, whence a door to the left (closed; apply to an attendant) leads to the small —

APPARTEMENTS DE MARIE ANTOINETTE (g, f, h, i, j, k on the Plan). Most of the original furniture has disappeared. *Le Petit Couloir*. — Waiting Room of the Maids of Honour. — *Boudoir*. — Red Library. — Blue Library. — Bath-room, in its original state. — Saloon of the Queen.

We now return to the *Galerie des Glaces*, adjoining which, to the left, is the ***SALLE DE LA PAIX** (Pl. C), with ceiling-paintings by *Le Brun*, representing France surrounded by Abundance and other allegorical figures, while in the spandrels are figures of Holland, Germany, Spain, and France rejoicing in the blessings of peace. On the exit-wall: 2091. Portrait of Louis XIV. with the helm of the state, by *Le Moine*. — We now come to the —

APPARTEMENTS DE LA REINE (Plan I-VIII), the decorations of which are more interesting than the pictures. Room I., with tasteful ceiling-paintings in grey and gold. To the left: 2092. Marriage of Louis XIV. and Maria Theresa of Austria, by *Le Brun*; *2097. Marie Antoinette, by *Mme. Le Brun*; *2096. Maria Leczinska, by *Nattier*. — Room II. To the right: 2098. Louis XIV. visiting the Gobelins Manufactory, a reversed copy of a work by *Le Brun* and *Van der Meulen* (now at the Gobelins manufactory, p. 264), painted as a guide in the execution of tapestry. Ceiling-painting by *Michel Corneille*, representing Mercury as the patron of the arts and sciences. These two rooms were successively the bed-room and drawing-room of Maria Theresa, Maria Leczinska, and Marie Antoinette. — Room III., with fine ceiling-decoration, after *Le Brun*, representing Darius at the feet of Alexander. Among the pictures are the following originals: 2109. Louis XIV. on horseback, by *Le Brun*; 2106. Turenne defeating the Spanish troops at the Canal of Bruges (1567), by *Le Brun* and *Van der Meulen*; 2108. Philip of France, Duke of Anjou, proclaimed King of Spain as Philip V. (1700), painted by *Gérard* in 1834. — In Room IV., the **SALLE DES GARDES DE LA REINE**, the walls of which are lined with marble, are several interesting busts: 2122. Louis XVI., *2123. Marie Antoinette, both probably by *Houdon*; 2120. Maria Leczinska, by *G. Coustou*; 2127. Mme. Elisabeth. This room was invaded by the mob in 1789, when three guards sacrificed themselves to save the

queen. The ceiling-painting by *Noël Coypel* represents Jupiter accompanied by Justice and Peace. — Room V., the *SALLE DU SACRE DE NAPOLÉON*, contains three large masterpieces of modern French art: *2277. *David* (1808), Coronation of Napoleon I. and Josephine in Notre-Dame in 1804 in the presence of Pope Pius VII. Opposite, *2278. *David* (1810), Napoleon distributing Eagles to the Army in 1804; *2276. *Gros* (1806), Battle of Aboukir (1799). In the centre of the room, *4949. Last moments of Napoleon I., by *Vela*, a sitting figure in white marble. We now pass through the door to the right, and enter — Room VI. Campaigns of 1792, 1793: *Lami* (1836), 2327, 2328. Battles of Hondschooten and Watignies. — Room VII., to the left (1793, 1794): 2326. *Bellangé* (1836), Battle of Fleurus.

A small door to the left leads to three *Cabinets*, containing pictures illustrating the campaigns of 1794-96. They may also be entered from the other side, from the landing of the *Escalier de Marbre* (Pl. A; p. 296).

*Room VIII., continuation of 6th (1792): Portraits of celebrated soldiers, represented according to the rank they held in 1792. Above the door: 2363. Bonaparte, 'lieutenant-colonel'; 2375. Murat, 'sous-lieutenant', by *Paulin Guérin*; 2360. Berthier, 'maréchal de camp', by *Lépaulle*; opposite, 2380. Bernadotte, 'lieutenant', by *Amiel*; then Gérard and Marceau, 'volontaires'; Soult and Junot, 'sergents', and many others. Among the large paintings here are two by *H. Vernet* (Nos. 2335, 2336), the Cannade of Valmy, and the Battle of Jemappes, at both of which Louis Philippe distinguished himself (1792); then, *Cogniet*, Departure of the National Guard to join the army. In the centre of the room is a column in Sèvres porcelain, embellished with paintings, and crowned with a statue of Victory, which was presented by the city of Paris to Napoleon I., on the occasion of his marriage with Marie Louise.

A few steps to the left ascend to the *SALLES DES AQUARELLES DES CAMPAGNES DE 1796 À 1814* (Pl. D). The water-colours here, executed by French staff-officers, are interesting on account of the subjects alone.

South Wing. Quitting the 8th Room to the right, we cross the landing of the *Escalier des Princes* (Pl. E), and enter the principal room, called the —

**GALERIE DES BATAILLES*. This is a magnificent hall, 132 yds. in length, and 14 yds. in width, and is divided into two parts. It contains 33 admirable compositions by modern painters, and busts of 80 celebrated generals who have fallen in battle, their names being inscribed on tablets in the corners and window-recesses.

Left: 2670. *Ary Scheffer* (1837), Battle of Tolbiac, near Cologne (496); 2671. *Steuben* (1836), Battle of Tours (732); 2672. *Ary Scheffer* (1836), Submission of the Saxon Duke Wittekind to Charlemagne (785); *453. *Eug. Delacroix* (1841), Capture of Constantinople by the Crusaders (1204); *2674. *Horace Vernet*, Philip Augustus victorious over the Barons at Bouvines (1214); 2676. *Eug. Delacroix* (1837), Battle of Taillebourg (1242); 2678. *Larivière*,

Battle of Mons-en-Puelle (1304); 2679. *Henri Scheffer* (brother of Ary, 1836), Battle of Cassel in Flanders (1328); 2691. *H. Scheffer*, Joan of Arc relieving Orleans (1429). — 2696. *Féron*, Charles VIII. entering Naples (1495); 2699. *Fragonard*, Francis I. defeating the Swiss at Marignan (1515); 2706. *Picot*, The Duc de Guise taking Calais from the English (1558); 2715. *Gérard*, (1817), Henri IV. entering Paris (1594); 2721. *Heim*, Condé defeating the Spaniards at Rocroy (1643); 2726. *Franque*, Condé defeating the Spaniards at Lens (1645); 2728. *Larivière*, Siege of Dunkerque by Turenne (1658); 2733. *Alaux* (1837), Capture of Valenciennes (1677).

On the other side, in returning: *Alaux*, 2740. Battle of Villaviciosa, the Duc de Vendôme defeats the Imperial army under Starhemberg (1710); 2741. Marshal Villars defeating Prince Eugene at Denain (1712). *2743. *H. Vernet* (1828), Battle of Fontenoy, in which the English were defeated by Marshal Saxe (1745); 2744. *Couder*, Battle of Læffelt or Lawfeld, near Maastricht (1747); 2747. *Couder*, Siege of Yorktown in America, conducted by Generals Rochambeau and Washington (1781); 2748. *Mauzaisse*, Battle of Fleurus (1794). — *2756. *Philippoteaux*, Battle of Rivoli, Bonaparte defeats the Austrians (1797); 2761. *Bouchot*, Battle of Zürich (1799); 2763. *H. Schopin*, Battle of Hohenlinden (1800); *2765. *Gérard*, Battle of Austerlitz (1805); 2768. *Vernet*, Napoleon addressing the Guards before the Battle of Jena (1806). — 2772. *Vernet*, Battle of Friedland (1807); *2776. *Vernet*, Battle of Wagram (1809).

The following *SALLB DB 1830 contains five large pictures referring to the 'July Monarchy': — *Larivière*, Arrival of the Duke of Orleans at the Place de l'Hôtel de Ville, where he is received by Lafayette, 31st July, 1830. *Gérard*, The declaration of the deputies read, and the Duke of Orleans proclaimed 'lieutenant-général du royaume'. *Ary Scheffer*, Louis Philippe at the Barrière du Trône, receiving his eldest son the Duc de Chartres, afterwards Duc d'Orléans, at the head of his regiment of hussars, 4th Aug. 1830. *Eug. Devéria*, Louis Philippe proclaimed king, and swearing fidelity to the charter, 9th Aug. 1830. *Court*, The King distributing flags to the National Guard in the Champ-de-Mars (p. 276).

On leaving this room, we enter a SCULPTURE GALLERY, parallel with the Galerie des Batailles, and containing statues and busts of eminent persons of the 17th and 18th centuries. Most of these are by *Rude*, *Houdon*, *Duret*, and other modern masters, but there are also a few by *Prieur*, *Anquier*, and their contemporaries.

We may now return to the Escalier des Princes, and descend it either to leave the palace or to visit the S. Wing and central part of the ground-floor. It is, however, preferable to proceed first to the second floor. To do so we return to the Salle du Sacre (Pl. V; p. 295), cross it obliquely to the door in the corner (Pl. F), and thus regain the *Escalier de Marbre* (Pl. A). The *Escalier de la Reine* ascends hence to the —

Second Floor. The door at the head of the staircase, inscribed 'Entrée de l'Attique Chimay', leads to a series of small rooms above the Appartements de Marie Antoinette (p. 294; Pl. a-k). The *Attique du Nord* has been already described (p. 291).

ATTIQUE CHIMAY. 1st Room (Pl. a). Sea-pieces and naval battles, by *Gudin*, *Crépin*, and *Isabey*; the best is *No. 1407. Battle of Texel, by *Isabey*. — 2nd Room (Pl. b). Portraits of members of the Orleans family, by *Winterhalter* (d. 1873): 4982. Duc d'Aumale; 4985. Prince de Joinville; 4988. Louis Philippe; 4490. Marie Amélie (d. 1866), wife of Louis Philippe; 4991. Duc de Montpensier. Above the mantel-piece: 4996. *Ingres*, Duke of Orleans (d. 1842). — We now pass through the door near the window. — 3rd Room (Pl. c). To the right, **Bonnat*, Thiers as President of the Republic; 5005. *Isabey*, Body of Napoleon I. brought to France; 5009. *Bellangé*, Capture of the Mouzaia (1840); 5001. *Bellangé* and *Douzats* (1862), Review in the Tuileries under the First Empire (1810); **Bonnat*, C. de Montalivet, the senator; 1956. *Bellangé*, Battle of the Alma (1854); 5008. *Philippoteaux*, Battle of Montebello (1859). — 4th and 5th Rooms (Pl. d, e). Portraits of the Bonapartes. To the right: 4708. *Gros*, Jérôme, King of Westphalia; 5024. *Raverbie* after *Flandrin*, Napoleon III.; *5013. *Gérard*, Maria Lætitia Raimolini, mother of Napoleon I.; *1567. *David*, Bonaparte, First Consul, crossing the St. Bernard in 1800 (an imaginative work); 5019. The Empress Eugénie; 5022. Bonaparte as a pupil of the military school of Brienne (1784), a statue by *Rochet*.

We now return to the first room and pass from it into a Corridor (Pl. k), containing a painting by *H. Vernet* (No. 5057), The Duke of Orleans (Louis Philippe) setting out for the Hôtel-de-Ville (1830). — In the adjoining Cabinet (Pl. j): *Ginain*, Review in the Bois de Boulogne in 1871 before Thiers. — 2nd Cab. (Pl. i): *5038. *E. Isabey*. Louis Philippe landing at Portsmouth (1844); 5037. *Menjaud*, Death of the Duc de Berry (p. 191). — 3rd Cab. (Pl. h). Paintings of the reign of Louis Philippe. — In the Corridor to the right (Pl. g), Portraits of Lacordaire, Guizot, Alfred de Musset, Dumas, and other authors, by *Bellay*.

We now regain the staircase vestibule, which is adorned with marble busts (Rossini, etc.). Opposite is a door leading to the **ATTIQUE DU MIDI**, a series of rooms, which visitors formerly entered after having seen the Salle de 1830 (p. 296), and which contains a **GALLERY OF PORTRAITS** of celebrated persons from the 13th cent. downwards (S. wing, above the sculpture-gallery of the first floor).

1st Room. 4938. *Heim*, Picture representing a lecture delivered by Professor Andrieux, with 46 portraits of eminent authors, actors, and actresses. — 2nd Room. On the right, 4795. *Gérard*, Charles X.; several other portraits of members of the Bourbon family; 4842. *Schlesinger*, Sultan Mahmoud Khan II. (d. 1839); to the left, *4835. *Paul Delaroche*, Pope Gregory XVI. (d. 1846); 4972 (en-

trance-wall), *Witkowsky*, Portrait of Horace Vernet (d. 1863). — 3rd Room. *Galerie des Portraits de l'Empire et de la Restauration*. 4706. *Rouget*, Napoleon I. showing the infant king of Rome to the dignitaries of the Empire; 4700. Empress Josephine; 4755. *Gros*, Count Fournier-Sarlovèse (d. 1827); 4701. *Guérin*, after *Gérard*, Empress Marie Louise. — We next enter the 4th Room, divided into two sections by a partition, situated above the *Escalier des Princes* (Pl. E), and called the *SALLE DES RÉSIDENCES ROYALES*, from the views of palaces, châteaux, and royal pleasure-grounds which it contains. — *5th Room, *Salle des Anglais*. *4675. Queen Victoria, *4676. Prince Albert (d. 1861), painted in 1842 by *Winterhalter*; Ernest Augustus, King of Hanover (d. 1851), Pitt, Fox, and others. — 6th Room. On the right: *Gérard*, 4558. Lætitia Raimolini, mother of Napoleon I.; below, 4630. Emp. Paul I. of Russia (d. 1801); 4604. Mirabeau; 4555. Mme. Le Brun, the artist (d. 1842); to the left, 4525. Duchess of Orleans; 4561. Washington; 4520. *Mme. Le Brun*, Marie Antoinette and her children. — 7th Room. Above the fire-place, 4386. Louis XV. (d. 1774). — 8th Room. To the right, 4281. *Michiel van Musscher* (Dutch painter, d. 1705), Portraits of himself and family; to the left, 4126. *H. Lehmann*, Diana of Poitiers; 4165. After *Largillière* (d. 1746). Town Council of Paris (original in the Louvre, Collection La Caze); to the right, 4120. *Ary Scheffer*, Henri IV. — 9th Room. Portraits of kings and princes of the 15th and 16th centuries.

We now return to the first floor, and descend by the *Escalier des Princes* (Pl. E; p. 296) to the ground-floor.

Ground Floor of the S. Wing. We first visit the rooms to the right, which contain the *GALERIE DE L'EMPIRE*, consisting of a series of saloons devoted to the campaigns of 1796-1810.

1st Room (1796). In the centre a small statue by *Meusnier*, representing the young *Jos. Agricola Viala*, wounded, and with an axe in his hand. When a number of Royalists were about to march from Avignon against Lyons in 1793, this boy cut the rope of the ferry-boat on the Durance with an axe, and thus retarded their progress. His heroic deed was scarcely accomplished when he was killed by a bullet. The Convention ordered his remains to be interred in the Panthéon. — 2nd Room (1797). Battle of Rivoli, by *Lépaulle* (1835), after *C. Vernet* (father of Horace). *Victor Adam* (1830), Battle of Castiglione; (1835) Battle of Neuwed. *Lethière* (1802), Conclusion of peace at Leoben. — 3rd Room (1798). **Gros*, Battle of the Pyramids, where Napoleon addressed his troops with the famous words: 'Soldats, du haut de ces pyramides quarante siècles vous contemplent'. In the centre: Kleber's Death, a group in marble by *Bougron*. — 4th Room (1802-1804). *Van Brée*, Bonaparte entering Antwerp. — 5th Room (1804). *Serangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army. — 6th Room (1805). *Victor Adam*

(1835). Capitulation of an Austrian cavalry brigade at Nördlingen. — 7th Room. *Salle des Pas-Perdus* of the *Chambre des Députés*, formerly containing busts of members of the imperial family. — 8th Room (1805). **Debret* (1806), 'Napoleon rend honneur au courage malheureux', the words used by the emperor in saluting a waggon containing wounded Austrians in Italy — 9th Room (1805). *Gros* (1812), Interview of Napoleon with the Emperor Francis I. of Austria during the bivouac on the day after the battle of Austerlitz, 3rd Dec. 1805. 'Je vous reçois dans le seul palais que j'habite depuis deux mois', were the words with which Napoleon addressed Francis. 'Vous tirez si bon parti de cette habitation, qu'elle doit vous plaire', was the reply. — 10th Room (1806, 1807). *Meynier* (1810), The French army entering Berlin, 27th Oct., 1806. *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin. — 11th Room (1807). *Gosse* (1810), Interview of Napoleon with the King and Queen of Prussia, at Tilsit. — 12th Room (1808). *Regnault* (1810), Marriage of Prince Jerome with the Princess Frederica of Wurtemberg. — 13th Room (1809, 1810). *Debret* (1810), Napoleon addressing his German troops before the battle of Abendsberg. *Rouget*, Marriage of Napoleon with the Archduchess Marie Louise of Austria, 1810.

SALLE DE MARENGO (1800), so called from a picture by *C. Vernet*, which, however, has recently been removed. *Thévenin* (1806), The French army crossing the St. Bernard.

The adjoining *SALLES DES MARINES* (I-IV), containing sea-pieces by *Gudin* and others, are now occupied by the President of the Chamber of Deputies and are not shown to the public.

The *GALLERY OF SCULPTURES*, parallel with the *Galerie de l'Empire*, chiefly contains *Statues* and *Busts* of celebrities of the republic and empire, and generals who fell in battle.

To the right of this gallery is the former *CHAMBRE DES DÉPUTÉS*, containing, above the chair of the president, a large painting by *Couder*, the Opening of the States General on 5th May 1789, and at the sides statues of Concord and Security.

We now leave the S. Wing by the *Cour des Princes* (see Plan, p. 288), and enter the —

Central Part of the Ground Floor. Here we turn to the left, cross a passage leading to the gardens, traverse several vestibules, and reach a series of rooms devoted to the *Admirals, Constables, and Marshals of France*. Room I. Portraits of French admirals from 1270 to 1844. Between the windows: 930. Anne of Austria, by *Steuben* (over life-size). — Room II. Constables of France from 1060 to 1621. On the backwall, two equestrian portraits: 946. Olivier, Sire de Clisson (d. 1407), by *Emile de Lansac*; 948. Louis de Champagne, Count de Sangerre (d. 1402), by *Ziegler*. — Room III. Marshals of France from 1391 to 1565. On the back-wall, equestrian portraits: 963. Lohéac (d. 1486), by *Féron* (1835); 965. Pierre de

Rohan (d. 1514) and 967. Gian Giacomo Trivulzi, Marquis of Vicevano (d. 1519), both by *Monvoisin* (1835); 969. Jacques de Chabannes (d. 1525), by *E. de Lansac*. A few marshals are commemorated by inscriptions instead of portraits. — Room IV. Marshals from 1339 to 1656. — Room V. Marshals of the 17th cent.: 999. Henri de la Tour d'Auvergne, Vicomte de Turenne (d. 1675), by *Mauzaisse*. — Room VI., with fine rococo decorations, once the library of Marshal Condé. On the back-wall: *1002. Equestrian portrait of Count Rantzau (d. 1650), by *Alaux* (1834).

Room VII. (corner-room). Marshals of the 16th and 17th cent.: 1016. Charles de Mouchy, Marquis d'Hocquincourt (d. 1658), by *Caminade*; 1018. Count de Miossens (d. 1676), by *Mauzaisse* (1833). By the windows of this and the following rooms are several plaster casts of funeral monuments. — Room VIII. (Salle Dorée). Marshals of the 17th and 18th cent.: 1039. Frédéric Armand, Duke of Schomberg, properly Schönburg, who served successively in the armies of the Netherlands, France, Brandenburg, and England, and fell at the battle of the Boyne in 1690 (French school-piece of the 17th cent.). On the back-wall: 1041. Equestrian portrait of François Henri de Montmorency, Duke of Luxembourg (d. 1695), by *Wachsmutt*; 1045. Count de Tourville (d. 1701), by *Eug. Delacroix*. — Room IX. On the back-wall: *1059. Sébastien le Prestre, Seigneur de Vauban (d. 1707), the celebrated military engineer, by *Larivière*. Passing through the door on the left we now reach the —

SALLE DES ROIS DE FRANCE, which contains modern portraits of the 67 monarchs of France from Clovis I. (d. 510) to Napoleon III. (d. 1873). — In the centre: 708. Half-figure of Louis XII. (d. 1515), in bronze, by *Lor. da Mugiano* (original in the Louvre, p. 114); 1520. Bronze statue of Napoleon I., by *E. Seurre*.

The adjoining vestibule, adorned with marble columns, contains statues of Fénelon (d. 1715), L'Hôpital (d. 1573), D'Aguesseau (d. 1751), and Bossuet (d. 1704). The room in front of us contains representations of sieges and conquests of the years 1627-32. — From the vestibule we pass to the right into the —

GALERIE LOUIS XIII., embellished with statues of Louis XIII. and Anne of Austria, by *Guillain*. Many of the battle-pieces on the walls are copies, but the following are original: 1066. Battle of Rocroy (1643), with Marshal Condé in the middle, by *Schnetz*; 1070. Louis XIV. receiving satisfaction from Pope Alexander VII. through Cardinal Chigi in 1664, by *Ziegler*. — At the end of this gallery are several other SALLES DES MARÉCHAUX.

Room 1. Marshals of the 18th century. To the left, 1086. Duke Maurice of Saxony (Marshal Saxe; d. 1750), natural son of Augustus the Strong, King of Saxony, and the Countess of Königsmark; 1087. Count Löwendal (d. 1750), natural son of Frederick III. of Denmark, successively in the Austrian, Saxon, Russian, and French service; both portraits by *Couder*. — Room 2. Marshals of the sec-

ond half of the 17th century. Immediately to the right, 1094. Louis Fr. Armand du Plessis, Duc de Richelieu (d. 1788; great-nephew of the Cardinal), by *Couder*. Charles de Rohan, Prince de Soubise (d. 1789), who was defeated by Frederick the Great in 1757, a contemporary French work. — Room 3. (corner). Marshals of the reign of Louis XVI. and of the Empire. 1111. Luckner, guillotined in 1794, by *Couder*; *1114. Joachim Murat, Grand Duke of Cleve and Berg (d. 1815), by *Gérard*. — Room 4. Marshals of the Empire. The artistic value of the portraits here is small; the best is to the left, No. 1139, Joseph Lefèbvre, Duke of Dantzig (d. 1820), by *Davin-Mirvault*. — Room 5. Marshals of the Empire. 1155. Claude Vict. Perrin, Duc de Belluno (d. 1841), by *Gros*; *1160. Laurent, Marquis de Gouvion St. Cyr (d. 1830), by *H. Vernet*; 1161. Prince Poniatowski, by *Vauchelet*; 1164. Marshal Clarke, Duc de Feltre (d. 1818), by *Descamps*; 1167. Count Molitor (d. 1841), by *H. Vernet*. — Room 6. Marshals and Admirals of the reign of Louis Philippe. — Room 7. Marshals and Admirals of the reign of Napoleon III. — Room 8. 'Guerriers Célèbres', not marshals, from Godfrey de Bouillon (d. 1190) onwards. 1204. Dumouriez, general of the Revolution and the Empire (d. 1823), by *Bouillard*; adjacent, 1213. B. C. Joubert, general of the Republic, who fell in 1799 in an engagement with Suvoroff, by *Bouchot*.

We now reach a door near the vestibule of the chapel, by which we may pass into the Gardens.

The *Gardens (comp. Map, p. 284) at the back of the Palace of Versailles, with their small park and ornamental sheets of water, are nearly in the same condition as when first laid out by *Le Nôtre* (d. 1700), the most famous landscape-gardener of his time.

A more artificial style than that of *Le Nôtre* can hardly be conceived. His chief object seems to have been to subject nature to the laws of symmetry, and to practise geometry, architecture, and sculpture upon lawns, trees, and ponds. On the other hand the grounds are interesting on account of their quaint, solemn, old-fashioned appearance, which harmonises admirably with the heavy and formal architecture of the palace, and is in perfect keeping with the notions of art which prevailed in the time of Louis XIV. On a holiday, when the fountains are playing and the grounds overspread with visitors, it is not difficult to realise what an admirable background the gardens must have furnished to the brilliant fêtes of the 'Grand Monarque'.

The greater part of the grounds, which are not very extensive, may be surveyed from the terrace of the palace. They are adorned with numerous statues and vases, some of which are copies from celebrated antiques, and others originals of the 17th century. The principal groups are those in the *Parterres du Midi* and *du Nord* (p. 303). Between them, near the steps descending to the lower part of the garden, are two large basins, the *Fontaine de Diane* to

the right, and the *Fontaine du Point du Jour* to the left, both adorned with groups of animals in bronze by the brothers *Keller*: (r.) two lions fighting with a boar and a wolf; and (l.) a bear and tiger, a stag and dog.

This point commands a survey of the huge, monotonous façade of the palace, 456 yds. in length (with 375 windows). The building, however, presents a more pleasing appearance when seen from the *Pièce d'Eau des Suisses*, to the S. of the *Parterre du Midi*. On this side two flights of marble steps, 103 in number, and 22 yds. in width, descend to the *Orangery*. The orange-trees, about 1200 in number, are dispersed throughout the gardens in summer. One of them is said to be upwards of 450 years old. To the S. of the Swiss pond extend the *Bois de Satory* and the *Plaine de Satory*, with the camp of the same name.

At the foot of the steps which descend beyond the *Parterre d'Eau* is situated the large **Bassin de Latone*, constructed by the brothers *Marsy*, consisting of several steps of red marble, on which there are frogs and tortoises spouting water against a fine group in white marble of *Latona* with *Apollo* and *Diana*. According to the myth, *Latona* having besought *Jupiter* to chastise the peasants of *Lycia* for having refused her a draught of water, the god metamorphosed them into frogs (*Ovid's Metamorph. vi. 313-381*).

The *Statues* in the *Pourtour de Latone* are the finest in the garden. On the right as we approach from the palace is a singular statue representing *Melancholy*, by *La Perdrix*, the book, purse, and bandaged mouth being allusions to the proneness of scholars, misers, and taciturn persons to this mood. Then *Antinous*, *Tigranes*, a *Faun*, *Bacchus*, *Faustina*, *Commodus* in the character of *Hercules*, *Urania*, *Jupiter*, and *Ganymede*, and opposite, *Venus* in the shell. On the other side, as we return towards the palace, are the *Dying Gladiator*, *Apollo Belvedere*, *Urania*, *Mercury*, *Antinous*, *Silenus*, *Venus Kallipygos*, *Tiridates*, *Fire*, and *Lyric Poetry*.

At the end of the *Tapis Vert*, a long lawn beginning near the basin of *Latona*, is the *Bassin d'Apollon*, with a group of the sun-god in his chariot, environed with tritons, nymphs, and dolphins (known as the '*Char Embourbé*'). The figures, by *Tuby*, are in lead. The cruciform *Canal* to the W. of the basin of *Apollo*, nearly 1 M. in length, extends to the vicinity of the *Grand Trianon* (p. 304).

There are several other basins and groups of statuary in different parts of the grounds, which are worthy of a visit when the fountains play. (On days when the fountains are not playing visitors are allowed to inspect these basins only if accompanied by a guide, procured at the *Tapis Vert*.) On the S. side, on our right as we return towards the palace, are the *Bosquet du Roi* and the *Bassin du Miroir*, near which is the *Bassin de l'Hiver* in the avenue of that name. Then the *Bosquet de la Reine* (Pl. 1), where the affair of the diamond necklace is said to have taken place. On our left as we again

descend are the *Salle de Bal*, the *Bassin de l'Automne*, the *Quinconce du Midi*, and the *Colonnade*, containing several basins of marble, and adorned in the centre with the Rape of Proserpine, in marble, by *Girardon* (d. 1715).

On the N. side, or to the left of the *Tapis Vert* as we re-ascend, are the *Bassin d'Encelade* (Pl. 3), where the giant, half-buried beneath Etna, spouts forth a jet of water 74 ft. in height; the *Obelisk*, a fountain deriving its name from the form of the Cent Tuyaux, or hundred jets of water; the *Bassin du Printemps*, in the transverse walk in the centre; the *Bosquet des Dômes*, lower down on the right (the 'dômes' themselves which furnished the name have been removed); the *Quinconce du Nord*, the *Bassin de l'Été*, the *Rond Vert*, and the **Bosquet des Bains d'Apollon* (Pl. 5). A grotto in this last 'bosquet' contains a fine group by *Girardon* and *Regnaudin*, representing Apollo attended by nymphs. There are also two groups of the Steeds of Apollo, at the sides, by *Guérin* and the brothers *Marsy*.

The *Parterre du Nord* is arranged similarly to that on the S. side. Beyond it is another sloping parterre, the chief part of which is the *Allée d'Eau*, consisting of 22 groups, of three children in each, in basins, and supporting goblets whence the water descends into the *Bassin du Dragon* and thence to the **Bassin de Neptune*, the largest in the grounds. The latter is adorned with five groups in metal: Neptune and Amphitrite, the Ocean, Proteus guarding the flocks of Neptune, and two dragons, each bearing a Cupid. — To the left (W.) is the *Avenue des Trianons* leading to the two Trianons, see below.

The playing of the GRANDES EAUX always attracts vast crowds of spectators, and on these occasions trains run between Paris and Versailles every 5 min. in the middle of the day. This imposing spectacle, which it costs 8-10,000 fr. to exhibit, generally takes place on the first Sunday of every month from May to October, and is always advertised long beforehand in the newspapers and street placards. The best way to avoid the crush is to proceed to Versailles early, and to leave it immediately after the playing of the fountains, as most of the spectators remain till a later hour. The fountains play between 4 and 5 o'clock, but not simultaneously. The order is as follows (marked by a red line on the Plan, p. 284). First the *Petites Eaux* — viz. those of the *Bassin de Latone*, the **Salle des Rocailles* (Pl. 1), the *Bosquet de la Colonnade* (Pl. 2), the *Bassin d'Apollon*, the *Bassin d'Encelade*, that of the *Obélisque*, and the *Bains d'Apollon* (Pl. 5). Next the *Grandes Eaux*, which begin to rise about 5 o'clock, — viz. those of the *Allée d'Eau*, the *Bassin du Dragon*, and the *Bassin de Neptune*. The jets of these are about 74 ft. in height, but they do not play for more than 20 minutes. A good place should if possible be secured in time. The visitor unacquainted with the grounds had better follow the crowd.

The **Grand Trianon**, situated about $\frac{1}{2}$ M. to the N. W. of the terrace of the palace, a handsome villa of one story, in the form of a horse-shoe, was erected by Louis XIV. from plans by *Mansart* for Madame de Maintenon (shown daily, 12-4, Monday excepted). It contains several richly furnished apartments, and a few good modern works of art by Mignard, Le Brun, and Boucher.

It was in the **PRINCIPAL SALOON** of this villa that the famous trial of Marshal Bazaine took place in 1873. Room VI. (Grande Galerie) contains a group in marble by *Vinc. Vela* (1862), representing France and Italy giving each other the kiss of peace, presented to the Empress Eugénie by the ladies of Milan. In Room XI. are some fine malachite vases given to Napoleon I. by Alexander I. of Russia; also portraits of Henri IV., Louis XIV., and Louis XV. Room XIII. contains fine Sèvres vases, and Room XIV. (Le Petit Salon), busts of Louis XVI., Napoleon I., Louis XVIII., and Charles X. — The custodian points out the chief curiosities.

Adjacent to this building is a '*Musée des Voitures*' (open on Sun. and Thurs.), being a collection of state-carriages from the time of the first Empire to the baptism of the Prince Imperial in 1856, sledges of Louis XIV., sedan-chairs, etc. A collection of harness from the time of Louis XIV. to the present day is arranged in glass cases.

The **Petit Trianon**, a little to the N.E. of the other, erected by Louis XV. for Madame du Barry, and afterwards a favourite resort of Marie Antoinette, is tastefully fitted up, but contains nothing remarkable (open from 12 to 4 on the days the fountains play; on other days by permission obtained on showing a passport at the Grand Trianon). The garden, however, which contains some beautiful trees, an artificial lake, a 'Temple of Love', and a 'hamlet', where the court-ladies played at peasant life, is worthy of a visit.

16. From Paris to St. Cloud, Sèvres, and Meudon.

To St. Cloud. *Railway*, see pp. 281, 282. Fare 80 or 55 c.; on Sundays and holidays 1 fr. 10 or 80 c.; no reduction on return-tickets. — *Steamboats* (p. 24), pleasant when not crowded, every $\frac{1}{2}$ hour. Fare 30 c., on Sundays and holidays 50 c. The journey takes 1 hr. with, and $\frac{1}{4}$ hr. against the stream. The time of starting of the last steamer is posted up at the stations. — *Tramway* (Louvre & St. Cloud) from the Quai du Louvre, every $\frac{1}{2}$ hr.; fare 50 c., outside 35 c.

To Sèvres. *Railway*, see pp. 281, 282. Fare 80 or 55 c.; on Sundays and holidays 1 fr. 10 or 65 c.; no reduction on return-tickets. The Rive Droite trains stop at the station Ville d'Avray (p. 282; comp. the Map; fares 95 or 65 c., and 1 fr. 30 or 1 fr. 10 c.) near Sèvres. — *Steamboats*, as to St. Cloud. — *Tramway* from the Quai du Louvre (comp. Appendix), stopping at Sèvres near the bridge, opposite the porcelain-factory. The tramway from Paris to Versailles also passes Sèvres. Fare to Sèvres 50 c., outside 35 c.

To Meudon. *Railway*, see p. 282. Fare 80 or 55 c.; on Sundays and holidays 85 and 55 c. — *Steamboats* as to St. Cloud and Sèvres. The steamboat-station is *Bas-Meudon*, whence we ascend to the avenue leading to the château; it is preferable to walk from Sèvres.

The **RAILWAY ROUTE** is part of that to Versailles (R. 15).

The **STEAMBOAT** starts from the *Pont-Royal*, on the Louvre side. Table of hours of starting, etc., in the Appendix. The trip is very

ST-CLOUD & SÈVRES.

Echelle de 1:25,000

Mètres





pleasant. Among the most conspicuous objects on the banks are the *Chambre des Députés* and the *Invalides* to the left, and the *Palais de Trocadéro* to the right. We pass under the *Ponts de Solferino*, de la *Concorde*, des *Invalides*, de l'*Alma*, d'*Iéna*, de *Grenelle*, and du *Jour*, the last with a handsome viaduct. Fine view to the left, on quitting Paris, of the hills of *Meudon* and *St. Cloud*.

The *TRAMWAY ROUTE* as far as *Auteuil* has been described at pp. 282, 283. The tramway-line to *Versailles* diverges to the left at the *Porte de St. Cloud*. The line to *St. Cloud* passes, by the *Rue de La Reine*, through *Boulogne*, a town with 21,500 inhab., which possesses a handsome church of the 14th and 15th cent., recently restored and provided with a spire. There are numerous 'blanchisseries' here.

The tramway-car now crosses the *Seine*, on the left bank of which rises —

St. Cloud, a small town with 4800 inhab., commanded by its church in the *Romanesque* style (several restaurants opposite and to the right of the bridge; *Couvercelle*, confectioner, in the first street ascending to the church, on the left). The town owes its name to *St. Clodoald*, grandson of *Clovis*, who founded a monastery here. Owing to its situation near Paris the place soon acquired importance, and for the same reason it was much exposed to danger during the mediæval wars. Thus in 1346 it was burned by the English, and again in 1411 by the *Armagnacs*. *Henri III.*, when besieging Paris in 1589, pitched his camp at *St. Cloud*, and was assassinated here by *Jacques Clément*.

The *Palace*, now a ruin, was erected in 1572 by a wealthy citizen. In 1658 it was purchased and rebuilt by *Louis XIV.*, and presented by him to his brother the *Duke of Orleans*. In 1782 it was purchased by *Louis XVI.* for *Marie Antoinette*.

In one of the saloons of the château, called the *Salle de l'Orangerie*, the Council of Five Hundred once held their meetings. On 9th Nov., 1799, *Bonaparte* with his grenadiers dispersed the assembly, and three days later caused himself to be proclaimed *First Consul*. To these reminiscences of the first rise of his power was probably due the marked preference which the emperor always manifested for *St. Cloud*. On 3rd July, 1815, the second capitulation of Paris was signed at the château, in which *Blücher's* headquarters were established. Here, too, on 25th July, 1830, *Charles X.* issued the famous proclamations abolishing the freedom of the press, dissolving the *Chambers*, and altering the law of elections, which caused the revolution of July. *St. Cloud* afterwards became the principal summer residence of *Napoleon III.*

During the Prussian siege of Paris in 1870-71, the town of *St. Cloud*, which had been almost entirely deserted by its inhabitants, was partly occupied by the Germans, and although occasionally bombarded by *Fort Valérien*, does not appear to have played a

prominent part in the operations. The château, the spacious barracks near it, and many of the houses in the town, were completely burned down in October, 1870. No town in the environs of Paris suffered so severely during the war, or presented so melancholy an appearance after its termination. For two years several of the streets, and the Place opposite the bridge in particular, formed a chaotic mass of ruins, but most of the houses and the barracks have now been rebuilt. No steps, however, have been taken for the restoration of the château or the 'grande gare' of the Versailles railway.

The *Church* is a handsome modern edifice in the Romanesque style of the 12th century, with a lofty spire. The choir is adorned with mural paintings by J. Duval le Camus, representing scenes from the life of St. Clodoald. The church also contains some fine stained glass and decorations in grisaille.

Opposite the church are the remains of the abbey where St. Clodoald was interred, and a little farther on is the new *Mairie*.

Higher up in the same direction (N.W.) lies *Montretout* (see p. 281), where in 1870 the Prussians established a redoubt, connected with the heights of *Buzanval*. It was taken by the Parisian troops on 19th Jan. 1871, but afforded them little advantage.

***PARK.** In order to reach the park, which is the great attraction of St. Cloud, we pass through the iron gate to the left of the bridge and follow the avenue on the bank of the Seine. (On the right of this avenue are several cafés, and bake-houses of 'gaufres', a kind of cake.) We soon arrive at the *Haute* and the *Basse Cascade*, two fountains, designed by Lepautre and Mansart, and adorned with statues of the Seine and the Marne by Adam. The fountains generally play in summer on the second Sunday of each month, from 4 to 5 o'clock, and also during the fête of St. Cloud on the three last Sundays in September, at the same hours. The '*Jet Géant*', or great jet, to the left of the cascades, rises to a height of 136 ft.

Skirting the 'cascades', we soon reach the foot of the ruins of the palace, behind which is a fine old garden called the *Trocadéro*, commanding a number of pleasing views.

The *Allée du Château*, which ascends above the ponds, opposite the ruins, leads to the summit of a small hill (5 min. from the palace), which commands an admirable *View. Far below flows the Seine; to the left is the bridge of St. Cloud; beyond it the Bois de Boulogne; lower down is the small town of Boulogne; to the right is Meudon; farther distant is the Arc de l'Etoile; in the background Montmartre; from among the houses of Paris rise St. Vincent de Paul, the dome of the Invalides, the Exhibition Buildings, St. Sul pice, the Pantheon, the dome of the Val-de-Grâce, and other buildings. Before the war of 1870 the top of this hill was occupied by the *Lanterne de Démosthène*, or 'de Diogène', as it was popularly called, a lofty tower erected in imitation of the Monument of Lysicrates at Athens.

The broad central avenue (right) which diverges from the site

of the tower leads to *Ville d'Avray*, a station on the Versailles railway (p. 282). The Allée du Château, which we have been following, leads in 5 min. more to the small town of Sèvres. Visitors to the porcelain-manufactory take the footpath descending to the left (S.E.). — The *Pavillon de Breteuil*, the residence of the keepers of the park, was destroyed during the war, but has been rebuilt, and is now occupied by the 'Commission Internationale du Mètre'.

Sèvres (*Restaurant de la Terrasse*, Grande Rue 27; *Estaminet Parisien*, same street, No. 61), with 6550 inhab., is one of the most ancient places in the environs of Paris. The celebrated —

***PORCELAIN MANUFACTORY** has been the property of government since 1759, and employs about 180 hands. It now occupies a new building at the S.E. corner of the park of St. Cloud, near the bridge, the old château which formerly contained it having become very dilapidated. The façade is adorned with a large porcelain mosaic.

The *Workshops* are open to visitors on Mondays, Thursdays, and Saturdays (12 to 4), by card of admission obtained at the Secrétariat des Beaux-Arts, Rue de Valois 3, Paris, between 9 and 10 a.m. (It is often enough to inform the concierge that the visitor is a foreigner; fee.) The Exhibition Rooms, which contain numerous specimens of the products of the manufactory, and the Musée Céramique, are open to the public daily from 12 to 4 o'clock. Entrance to the museum on the side next the river, in the central pavilion. — The *Musée Céramique*, a collection founded in 1800 by Alexander Brongniart (d. 1847) and enlarged by Rivelereux, comprises objects of every kind relating to the history of porcelain-making, and specimens of modern pottery, fayence, and porcelain from all parts of the world. The collection, however, is chiefly interesting to connoisseurs.

Sèvres contains nothing else to interest the visitor. Ascending the first street to the left beyond the porcelain-manufactory, we soon reach *Bellevue* (rail. station, see p. 282), a suburb of Meudon, which owes its origin to a château of Mme. de Pompadour, now in ruins. Numerous handsome villas have recently been erected here, but they unfortunately too often interrupt the fine views of the Seine. The best point of view is at the N.E. end of the *Avenue Mélanie*.

The Rue de Bellevue, which crosses the last-named avenue, leads to the railway-station and to —

Meudon (*Restaurants* in the Rue des Princes, running parallel with the terrace), a small town with 6400 inhabitants. It consists of Meudon proper, on the slope of the hill which is crowned by the château; of a new quarter near the station of Meudon, with numerous prettily-situated villas; of Bas-Meudon, on the opposite bank of the Seine (boats), with several manufactories; and of Bellevue (see above).

The *Château of Meudon*, rebuilt by the Dauphin in 1695, and afterwards occupied by the Empress Marie Louise, the King of Rome, and lastly Prince Napoleon, was set on fire by a shell and reduced to a heap of ruins during the Prussian bombardment of Paris in 1871. The garden was laid out by Le Nôtre. On the terrace below it, which affords a beautiful *View of Paris, the Prus-

sians planted a powerful battery of 26 guns, which completely commanded Boulogne, Billancourt, Le Point-du-Jour, Auteuil, Grenelle, Vaugirard, and Issy.

The *Wood of Meudon* affords charming walks, but it cannot be reached without a somewhat fatiguing circuit of the park. The large fish-pond ('*Etang des Fonceaux*') is surrounded with walls, and partly dried up. The *Bois de Clamart*, to the right, beyond Meudon, where the Hospice de Fleury (see p. 282) is situated, is a pleasant object for a walk.

17. From Paris to St. Germain-en-Laye.

13 M. *Chemin de Fer de l'Ouest*. Trains start from the Gare St. Lazare (p. 25; booking-office in central portion) every hour, or oftener, from 7.35 a.m. to 12.35 a.m., and from St. Germain every hour from 6.55 a.m. to 9.55 p.m., after which another starts at 11 p.m. — The journey occupies 46 minutes. Fares 1 fr. 65, 1 fr. 35 c.; on the Sunday of the Fête des Loges (p. 311), 2 fr. 20, 1 fr. 65 c.

Steamboat from Paris to St. Germain-en-Laye, see p. 24.

From Paris to *Asnières*, see p. 281. The Versailles line here diverges to the left, and those to Eughien (p. 320) and to Argenteuil and Pontoise (p. 329) to the right.

Argenteuil, on the right bank of the Seine, beyond the peninsula of Gennevilliers (p. 280), is a small and ancient town with about 9000 inhabitants. It is surrounded with extensive vineyards, which yield a mediocre quality of wine. The new *Church*, a Romanesque edifice with a lofty belfry, is believed by the devout to possess the seamless robe of our Saviour. — To the N.W. of Argenteuil are the heights of *Sannois* (rail. stat.) and *Cormeilles-en-Parisis*, crowned with newly-erected forts and commanding admirable views.

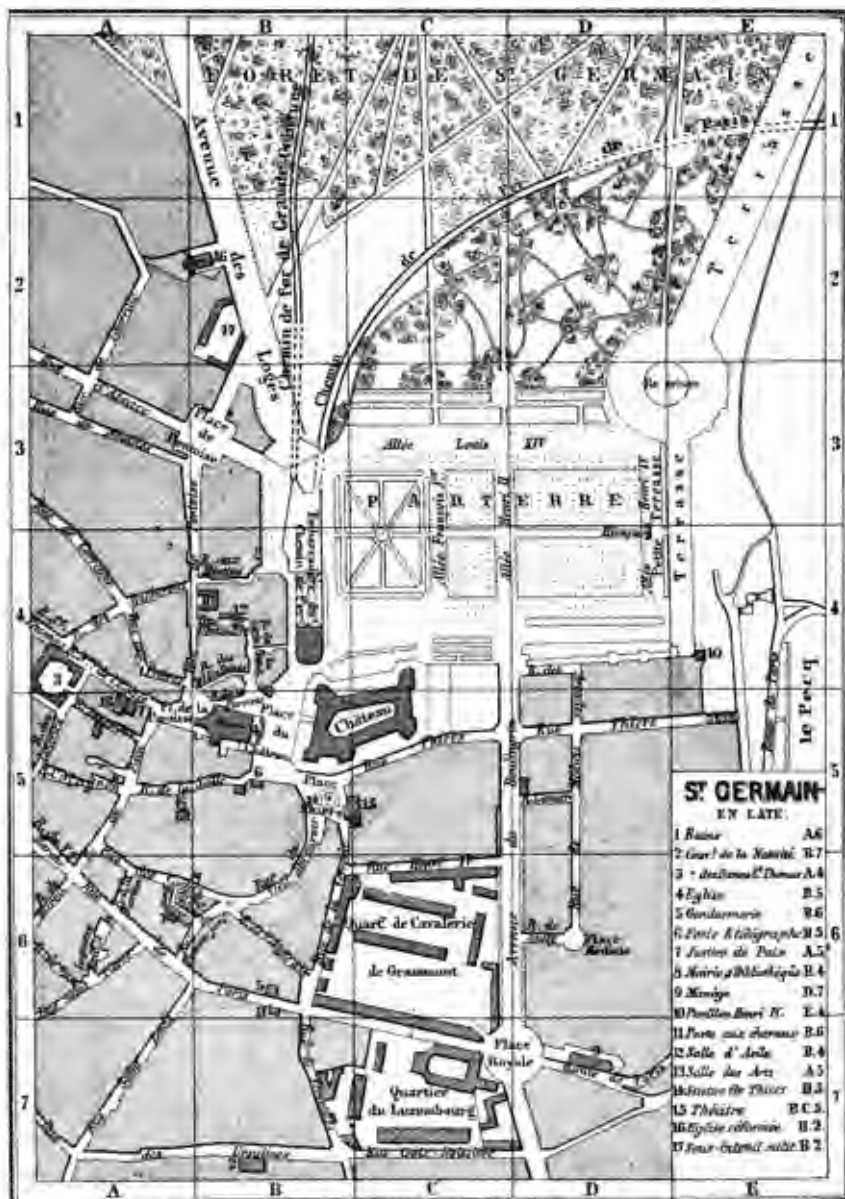
Farther on, to the right, diverges the line to Rouen, Havre, and Dieppe. — 7½ M. *Nanterre* is a village where, according to tradition, Ste. Geneviève, the patron-saint of Paris, was born in 422 (p. 233). To the left a fine view of Mont Valérien (p. 281).

8¾ M. *Rueil*, a 'commune' with 8087 inhab., including *La Malmaison*. — Tramway hence to Bougival (see below), 35 c.

About 1 M. to the left of the station, in the midst of wood, and not visible from the line, is situated the château of *Malmaison*, where the Empress Josephine resided after her divorce in 1809. She died here in 1814, and was interred in the small church of Rueil, in which a monument was erected to her memory by her children Eugène Beauharnais (d. 1824), and Queen Hortense (d. 1837), mother of Napoleon III. The statue, by *Cartellier* (p. 286), represents the empress in a kneeling posture. Queen Hortense is also interred in this church, and a monument of similar design, executed by *Bartolini* of Florence, was erected to her in 1846. After the battle of Waterloo, Napoleon retired to the château of Malmaison, but quitted it on the approach of the Prussian troops on 29th June, 1815. In 1842 the château became the property of Queen Christina of Spain, who resided in it for several years, and in 1860 it was purchased by Napoleon III.

About 2 M. from Rueil, on the left bank of the Seine, is *Bougival*, a prettily-situated village, much frequented by rowing parties.

About ½ M. farther on is *Marly-la-Machine*, a suburb of **Marly**, once celebrated for its château, which was destroyed during the first Revolution. The second part of the name is derived from the hydraulic machine by which Versailles was supplied with water. The old machinery, con-



structed at a time when mechanical science was in its infancy, consisted of 14 water-wheels, each 38 ft. in diameter, 221 pumps, and ponderous iron and woodwork, and is said to have cost 4 million francs. This huge and formidable apparatus was replaced in 1855-59 by a stone dyke, 6 iron wheels, and 12 forcing pumps, by means of which the water is driven up in a single volume to the aqueduct situated $\frac{3}{4}$ M. from the river and 505 ft. above it. The quantity of water thus raised averages 38,550 cubic ft. per hour. All the six wheels are rarely at work at once. The old steam-engine in front is no longer used. Visitors are admitted to inspect the works (fee). St. Germain is 3 M. from Marly.

The train crosses the Seine, which is divided here by an island into two arms. $9\frac{3}{4}$ M. *Chatou*. Omnibus to Bougival (see p. 308). — $10\frac{1}{2}$ M. *Le Vésinet*, where the train returns to the bank of the river, consists mainly of a group of pleasant villas, erected in a kind of park. About 1 M. farther on, to the right of the line, is a steeple-chase course. On the other side (comp. Map) is a hospital for convalescent women of the artizan class, like that at Vincennes. 12 M. *Le Pecq*. The train now recrosses the Seine and ascends a steep gradient (1 : 29), to —

13 M. **St. Germain-en-Laye.** — **Hotels.** *PAVILLON HENRI IV. (Pl. 10; E, 4), at the beginning of the terrace (see below), with a beautiful view (Thiers died here on 3rd Sept., 1877); PRINCE DE GALLES, to the right of the church; HÔTEL DE L'ANGE-GARDIEN, Rue de Paris 74 (table-d'hôte déj. $2\frac{1}{2}$, D. 3 fr.). — **Restaurants.** In the above-named hotels; *Crenier*, near the station; *Pavillon Louis XIV.* (table d'hôte), Place de Pontoise (Pl. A, B, 3), with a garden, closed in winter. — **Carriages** with one or two horses 2 fr. (Sundays and holidays 3 fr.) per hour; omnibus to Versailles, starting from Rue de Paris 66, at 8.30, 1.30, and 5.30, fare $1\frac{1}{4}$ fr.

A loop-line connecting St. Germain with the Chemin de Fer de Grande Ceinture (Versailles, Poissy) is now in construction through the forest, for which there is a special station about 1 M. from the centre of the town, to the left of the road to Poissy (see Map).

St. Germain, a quiet town with 17,200 inhab., is indebted for its importance to the fact that it was long a favourite summer residence of the kings of France, who were first attracted to the spot in the 12th century by the beauty of its situation. Its lofty and healthy site and its attractive walks render it a favourite summer resort, and have induced a number of English families to reside here.

The **Château** (Pl. B, C, 5) was formerly known as the *Vieux Château*, in contradistinction to the *Château-Neuf*, of which the Pavillon Henri IV. (Pl. 10) is now the sole relic. Early in the middle ages the French kings possessed a fortress on this site commanding the Seine. The chapel, which is still in existence, was built by Louis the Pious. During the wars with England the castle was destroyed. It was restored by Charles V., but the present building, whose gloomy strength contrasts strikingly with the cheerful appearance of contemporaneous edifices, dates from the time of Francis I., who here celebrated his nuptials with Claudia, daughter of Louis XII. Henri II. built the adjacent *Château-Neuf*, which continued to be a favourite royal residence till the time of Louis XIV., who was born here in 1638. After Louis XIV. had established his court at Versailles (p. 283) the château was occu-

pied for twelve years by the exiled king James II., who died here in 1701 and was interred in the church. The Château-Neuf was almost entirely taken down in 1776. Napoleon I. established a school for cavalry officers in the old château, and the same building was afterwards used as a military prison. It is now being restored by *Millet*, who is following the original plans of A. Ducerceau, the architect of Francis I.

The MUSÉE DES ANTIQUITÉS NATIONALES, which the château now contains, occupies the ground-floor, the *entresol*, and the first and second floors. It embraces an interesting collection of objects dating from the dawn of civilisation in France down to the period of the Carlovingians (numerous casts). These are suitably arranged, and provided with explanatory notices. The museum is open to the public on Sundays, Tuesdays, and Thursdays from 10½ to 4 or 5 o'clock, and to strangers on other days (Mondays excepted) by special permission (1 fr.); students are admitted by a card from the managers on Wednesdays, Thursdays, and Fridays. In the fosse to the right of the entrance is a dolmen, found in 1872 at Conflans Ste. Honorine (Seine-et-Oise). The entrance to the museum is by the first door to the left in the court.

GROUND FLOOR. Rooms R and S, to the left of the principal entrance: Casts of medallions and bas-reliefs from the Arch of Constantine at Rome; models of Roman engines of war; ancient war-chariots, etc. — Rooms A, B, C, and D, to the right of the entrance: Casts of bas-reliefs from the Arc d'Orange and the Julian tomb at St. Remy, near Arles. Room B also contains a medallion of a mosaic found at Autun in 1830, representing Bellerophon and the Chimæra. The other rooms on the ground-floor are still empty. — We now return to the entrance, and ascend the handsome brick and stone staircase, passing the *Entresol* for the present, to the —

FIRST FLOOR. Rooms I-III, to the right, contain objects of the pre-historic period. *Room I.*: Cut flints of immense antiquity, and fossilised bones of animals either altogether extinct or found only in other parts of the world. In the case in the middle, casts of the heads of the rhinoceros (*r. tichorinus*), tiger (*felis spelæa*), great cave-bear (*ursus spelæus*), urus (*bos primigenius*), and the so-called Irish elk (*Megaceros hibernicus*); also a tusk and a molar of the mammoth (*elephas primigenius*). — *Room II.* Models of dolmens and 'menhirs' (1/20 of the real size); stone and bone implements of the polished flint period; plan of the Allées de Carnac, in Bretagne. — *Room III.* Dolmen from the tumulus of Gav'rinis (Morbihan), Bretagne, and casts of the unexplained characters from the tumulus. To the left of the mantel-piece is placed an interesting collection of flint arrow-heads.

Adjoining this room is the *Galerie de Mars* or *Salles de Fêtes*, occupying the whole height of the first and second stories next to the church, and not yet restored. It is devoted to objects to be afterwards placed in the other rooms, so that the arrangements are only temporary. At present it contains an extensive collection of Romano-Gallic earthenware, arms and armour from different sources, objects in iron and bronze, etc. Near the middle of the left side is a tomb older than the foundation of Rome, found in Italy in 1873.

Returning to Room III, we ascend thence by a short staircase adjoining the *Galerie de Mars* to the —

SECOND FLOOR, where we begin on the side next the church. — To the left, in the turret, is the *Salle de la Numismatique* or *du Trésor*, containing bronze statuettes, glass, trinkets, and Gallic coins. To the left of the door is a Gallic standard; between the windows, a collection of votive



offerings, etc., found at Vichy. — *Room IV.* Lacustrine and flint period (epoch of the lake-dwellings): polished flints, polished bone implements, objects in wood, vases. By the second window to the right: bread, grain, fruit, and cloth found in the lake-dwellings on the Lake of Constance. — *Room V.* Objects of the bronze period. In the glass case in the centre are about a thousand different articles found in a vault at Larnaud (Jura). — *Room VI.* Prehistoric Gallic antiquities of every kind down to the age of bronze; then, ornaments, implements, weapons, etc., in iron, bronze, and gold (facsimiles), found in burial-places. Also large bronze vases, a model of an ancient foundry, etc.

Room VII., on the other side of the staircase. Continuation of the Gallic antiquities: bracelets, rings, necklaces, brooches, vases, and belts in bronze; weapons and knives in bronze, etc. — *Rooms VII-XII.* are at present almost empty, and are not open to the public. — We now return to the —

FIRST FLOOR. *Room XII.* Gallic Wars. To the left, Roman soldier armed with the pilum; in the centre, large relief-plan of Alise (Alésia), and of the siege of that town by Cæsar; models of besieging engines and other objects found in the fosses of Alise, including a fine "Vase in chased silver (in the glass case behind the plan). — Some other rooms (Nos. XIV, XV, XVI, XXVI & XXVII) are also to be opened on this side.

ENTRESOL. The numbering of the rooms begins at the end next the church. — *Room XVII.* Gallic mile-stones and geographical inscriptions. — *Room XVIII.* Celtic inscriptions; sepulchral stones. — *Room XIX.* Gallic mythology; altars, including several originals in the small passage at the end of the room.

Room XX., on the other side of the staircase. Sculpture relating to the Roman legions in Gaul. By the pillars and in the passage, tombstones and funeral urns (original). — *Room XXI.* Inscriptions. — *Room XXII.* Sculptures illustrating Gallic costumes, arts, and pursuits. — The remaining rooms (XXIII-XXV) are not yet open.

The Church of St. Germain, situated opposite the château, contains a simple monument in white marble, erected by George IV. of England to the memory of James II. (p. 310). The monument was afterwards restored by order of Queen Victoria.

In the small Place to the right of the façade of the château is a statue of *Thiers*, by Mercié, erected in 1880 (see p. 309).

The *TERRACE and the beautiful FOREST constitute the great charm of St. Germain. The terrace extends for $1\frac{1}{2}$ M. along the E. slope of the vine-clad hill at a considerable height above the Seine, and commands a magnificent survey of the valley, the winding river, and the well-peopled plain. The middle distance resembles a huge park sprinkled with country-houses. The nearest village is Le Pecq, beyond which is Vésinet. Montmartre is visible on the horizon, but the rest of Paris is concealed by Mont Valérien, to the right. Also to the right, on the hill, is the aqueduct of Marly (p. 308). To the left, beyond the corner of the park of Vésinet, the tower and cathedral of St. Denis are faintly distinguishable, while on the intermediate hills lies Montmorency.

The beautiful and extensive forest of St. Germain is kept in admirable order, and affords pleasant and shady walks in every direction. The popular *Fête des Loges*, which takes place in the forest on the first Sunday after Aug. 30th and on the two following days, derives its name from *Les Loges*, a country-seat 2 M. distant from the town, erected by Anne of Austria, wife of Louis XIII.,

and now a school for daughters of members of the Legion of Honour. The forest is traversed by the railway to Rouen (p. 343) and by the new Ligne de Grande Ceinture, which has a station outside the town and will bring St. Germain into direct communication with Versailles. — We may proceed through the forest to the W. to (3 M.) Poissy (p. 349), to which an omnibus runs from the station of St. Germain (p. 309).

18. From Paris to St. Denis.

Enghien. Montmorency.

4½ M. CHEMIN DE FER DU NORD. Trains start from the Gare du Nord in the Place Roubaix (see p. 26), every hour from 6. 55 a. m. to 9. 55 p.m., and from St. Denis every hour from 8. 7 a.m. to 11. 7 p.m. The journey occupies 16 minutes. — The trains follow the *Ligne circulaire de la gare du Nord à la gare de l'Ouest* (18 M.), which runs to St. Denis, Epinay, Enghien (p. 320), and Ermont, returning to Paris by Sannois. Argenteuil, Colombes, and Asnières (p. 281). Fares to St. Denis 85, 65, 40 c.; return-tickets 1 fr. 30, 85 c., 70 c.

TRAMWAYS. Two lines run to St. Denis, one starting from the lower end of the Rue de Lafayette (Pl. B, 21; *II*), the other from the Boul. Haussmann (Rue de Rome; Pl. R, 18, *II*). These lines are very convenient, but the routes are uninteresting; the former traverses La Chapelle, with its unpleasant manufactories.

The only railway-station between Paris and St. Denis is *Nord-Ceinture*, which is connected with the Chemin de Fer de Ceinture (p. 26). A little beyond the fortifications the Soissons and Laon railway diverges to the right. Farther on, to the left, is the *Cemetery of St. Ouen* (p. 200).

St. Denis (*Hôtel du Grand Balcon*, near the cathedral; *Croix Blanche*, Place d'Armes, etc.), an uninteresting town with 34,900 inhab., now surrounded with manufactories, is celebrated as the burial-place of the kings of France. The railway-station is ¾ M. from the cathedral. To reach the latter we first follow the Rue du Chemin de Fer, which contains a number of small restaurants and cafés. A few hundred yards from the station, on the left, stands the new *Parish Church*, completed in 1867. We then follow the Rue Compoise to the right, which leads the town and to the cathedral.

The *CATHEDRAL, popularly known as LA BASILIQUE, is open the whole day. The royal tombs are shown daily, except on Sundays and festivals during the hours of service, at half-past every hour from 10. 30. a.m. onwards; admission 1 fr., Sundays 50 c.

A chapel was erected here about the year 275 above the supposed grave of St. Dionysius, or St. Denis, the first bishop of Paris, who is said to have suffered martyrdom on the Montmartre along with two companions. To this chapel pilgrims flocked from far and near. *Dagobert I.* (d. about 630) substituted a large basilica for the chapel, and handed it over to the Benedictine monks, for whom he also built an abbey at the same place. This church was repeatedly restored, particularly by *Pepin the Little* (d. 768); and at length

Suger, the celebrated abbot of St. Denis (1121-51) and adviser of Louis VI. and Louis VII., determined to erect a more handsome edifice, in the construction of which no part of the old church was to be retained except the central crypt, and a few columns. Suger's building marks the beginning of the Gothic tendency in architecture, the development of which from the Romanesque style can be traced here, though perhaps not in all details. The façade, completed in 1140, shows the round arch still maintaining its ground along with the pointed arch which afterwards entirely replaced it. The choir, consecrated in 1144, is surrounded by radiating chapels, a feature of the Romanesque style, and at the same time exhibits the Gothic buttress system in an advanced stage of development. A thorough restoration, necessitated partly by the subsidence of the foundations and partly by the effects of a fire, was carried out from 1230 onwards by the abbots *Eudes Clément* and *Matthieu de Vendôme*, in the pure Gothic style now dominant. The upper part of the choir, the whole of the nave, and the transept were entirely rebuilt. During the 14th cent. additional chapels were erected in the N. aisle and the E. wall of the S. transept. From this period the church remained unaltered till 1792, when it was so ruined during the Revolution that a traveller of the period speaks of it as a 'désert riche en décombres, habité seulement par des oiseaux de proie'. The renovations under Napoleon I., the Restoration, and the July Monarchy were not in good taste, and did not even render the building secure. Under Napoleon III., however, who entrusted the work of restoration to *Viollet-le-Duc*, one of the greatest Gothic architects of modern times, the church regained much of its ancient magnificence.

Under the Carlovingian dynasty the monks of St. Denis are found concerning themselves with political as well as with spiritual matters. When *Pepin the Little* took possession of the throne of France in 751 he sent *Fulrad*, Abbot of St. Denis, to Rome, to procure the papal confirmation of his title. Three years later *Pope Stephen II.* took refuge here from the Lombards, and anointed Pepin's sons *Charles* and *Charlemagne*. Here, in presence of his nobles, Pepin handed over his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. *Louis VI.* (d. 1137), whose best adviser was the penetrating, sagacious, and liberal abbot *Suger*, solemnly adopted the *Oriflamme* ('auriflamme', from its red and gold colours), or standard of St. Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person. Its last appearance was on the unfortunate day of Agincourt (p. xvii). *Abelard* (p. 193) dwelt in this abbey during the 12th cent., until he became abbot of Paraclete near Nogent-sur-Seine. During the absence of *Louis VII.* on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependence of the nobility on the throne. Among the other merits of this renowned abbot, who possessed the confidence of the whole nation, and died at St. Denis in 1151, is that of having collected and continued the chronicles of the abbey. The *Maid of Orleans* hung up her arms in the church of St. Denis in 1429. In 1593 Henri IV. abjured Protestantism in this church, and in 1810 Napoleon I. was married here to the Archduchess Marie Louise.

The Church of St. Denis is chiefly important and interesting as

the BURIAL CHURCH OF THE FRENCH KINGS, nearly all of whom from *Dagobert I.* (d. 638) are interred here with their families. The numerous monuments of the early period have perished during the frequent alterations or rebuilding of the church. *Louis IX.* (1226-70) erected a number of mausoleums and monuments with recumbent figures in the choir to the memory of his ancestors, and from his time down to *Henri IV.* (d. 1610) monuments were erected to all the monarchs, as well as to several princes and eminent personages. After *Henri's* death the coffins of his successors were merely deposited in the royal vault. When the first Revolution broke out, the Convention resolved that the tombs should be destroyed, in accordance with the motion of *Barrère* (31st July, 1793), — 'La main puissante de la République doit effacer impitoyablement ces épitaphes superbes et démolir ces mausolées qui rappelleraient des rois l'effrayant souvenir'. By a singular coincidence, the work of desecration was begun on 12th Oct., 1793, the anniversary of the day on which, one century before, *Louis XIV.* had caused the demolition of the ancient tombs of the emperors at Spire. *Hentz*, the agent employed by the Convention, was, moreover, a namesake of the superintendent of the work of destruction at Spire. In order the more speedily to accomplish the work, the wall of the crypt was broken through, and the bodies of the illustrious dead of a thousand years, from *Dagobert* (d. 638) to *Louis XV.* (d. 1774), besides other celebrated personages, were thrown into 'fosses communes' dug in the neighbourhood.

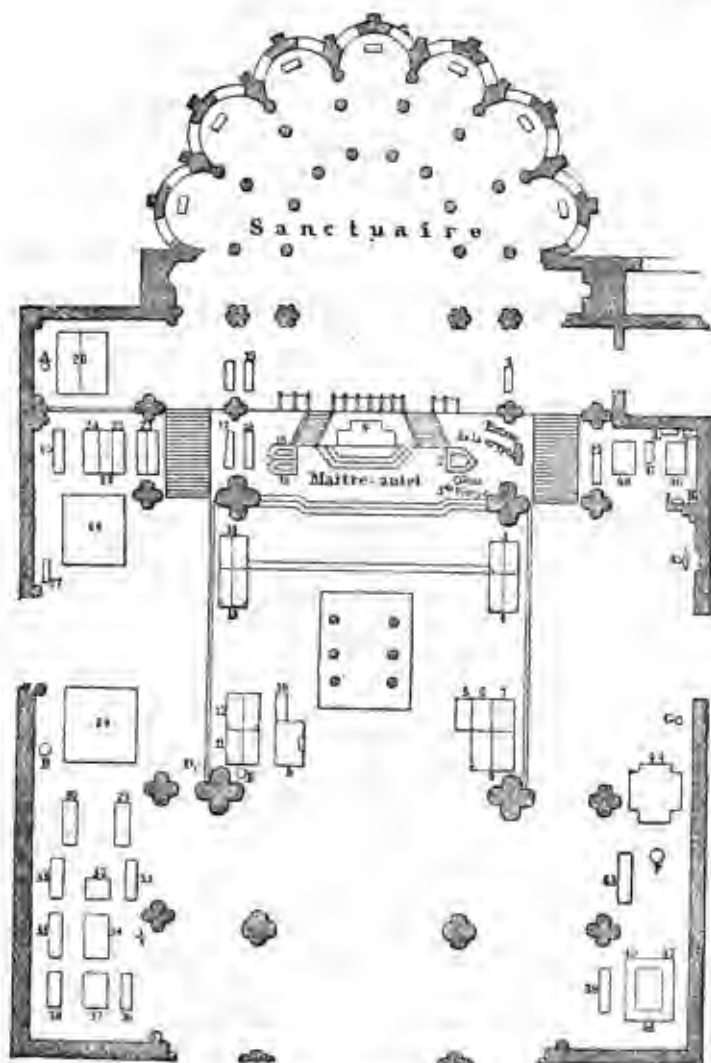
On the restoration of the church in 1806, *Napoleon* decreed that the crypt should be used for his own burial and that of his successors; but one member only of his family, the young *Napoléon Charles*, son of his brother *Louis*, was interred here. The body, however, was afterwards conveyed to *St. Leu-Taverny* (p. 329), and there re-interred with the remains of *Charles Buonaparte*, the father of *Napoleon* (d. 1783).

In 1817, *Louis XVIII.* caused the remains of his ancestors, as well as those of *Louis XVI.* and *Marie Antoinette*, who had been interred in the churchyard of the Madeleine, to be replaced in the crypt. He himself (d. 1821), the *Duc de Berry*, who was assassinated in 1820, and several of his children were the last of the Bourbons interred here.

Napoleon III., as already mentioned, had again destined this church to be the resting-place of the French emperors, but he also died and was interred in a foreign country (1873).

The preservation of the tombs which have survived these disastrous vicissitudes was chiefly due to the exertions of the indefatigable *Alex. Lenoir* (p. 243), who caused them to be transferred to the Musée des Petits-Augustins, now the Palais des Beaux-Arts. Unfortunately, however, all the metal monuments had already been melted down. When *Louis XVIII.* ordered the monuments to be restored to the church in 1817, they were placed in the crypt, but repeated alterations in their arrangement have since taken place. Numerous monuments from other

TOMBS: 1. *Frédégonde*; 2. *Dagobert*; 3. *Pepin* and *Bertha*; 4. *Louis III.* and *Charlemagne*; 5. *Philippe le Bel*; 6. *Philippe le Hardi*; 7. *Isabella of Arragon*; 8. *Clovis II.* and *Charles Martel*; 9. *Louis le Huin* and *Jean I.*; 10. *Jeanne de Navarre*; 11. *Robert le Pieux* and *Constance d'Arles*; 12. *Henri I.* and *Louis VI.*, le Gros; 13. *Philippe le Jeune* and *Constance of Castile* 14. *Charlemagne* and *Hermetrude*; 15. *Blanche*, daughter of *Louis IX.*; 16. *Jean*, son of *Louis IX.*; 17. *Clovis I.*; 18. *Childebert*; 19. Unknown; 20. *Henri II.* and *Catherine de Médicis*; 21. *Jean II.* and *Philip of Valois*; 22. *Charles IV.* le Bel; 23. *Jeanne d'Evreux*; 24. *Philippe V.* le Grand; 25. *Blanche of France*; 26. *Henri II.* and *Catherine de Médicis*; 27. *Guillaume du Chastel*; 28. *Louis XII.* and *Anne de Bretagne*; 29. *Philip*, surnamed *Dagobert*; 30. *Louis*, son of *Louis IX.*; 31. *Charles d'Anjou*; 37. *Louis* and *Philip of Alençon*; 33. *Blanche of France*, daughter of *Louis IX.*; 34. *Blanche d'Evreux* and *Jeanne de France*; 35. *Charles*, Comte de *Valois*; 36. *Catherine de Courtenay*; 37. *Louis de France*, Comte d'Evreux, and *Marguerite d'Artois*; 38. *Clémence of Hungary*; 39. *Charles*, Comte d'Etampes;



40. *Philippe, Comte de Vertus*; 41. *Louise d'Orléans and Valentine of Milan*; 42. *Charles d'Orléans*; 43. *Marguerite of Flanders*; 44. *Francis I. and his wife Claudia*; 45. *Reine d'Orléans-Longueville*; 46. *Charles VI. and Jeanne of Navarre*; 47. *Du Guesclin*; 48. *Charles V. and Jeanne de Bourbon*; 49. *Louise de Savoie*.

churches preserved in the Musée Lenoir were erected here. During the work of restoration under *M. Viollet-le-Duc* they were all placed as nearly as possible in their original positions, but there are still several monuments not properly belonging to St. Denis.

The *West Façade* formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, have been so altered and supplemented, that their original character is scarcely traceable. Those of the S. portal represent the Months, and the martyrdom of St. Dionysius; those of the central bay, the Last Judgment, and the Wise and Foolish Virgins. The sculptures of the N. portal are quite modern, and represent the signs of the Zodiac. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Dionysius. On the right and left are two towers, neither of which ends in a spire; that on the left has been taken down so far as to be on a level with the top of the façade. — The statues of princes on the portal of the N. transept are in better preservation.

The INTERIOR, entered by one of the three modern bronze doors in the W. façade, consists of nave and aisles, crossed by a simple transept. Length 118 yds., breadth 43 yds. The dim twilight of the *Vestibule*, which dates from Suger's time, and is borne by heavy columns, forms a striking contrast to the airy and elegant *Nave* of the 13th cent., with its thirty-seven large windows, each 33 ft. high, its handsome triforium-gallery, and its lofty columns. The stained-glass windows were placed here in the reign of Louis Philippe. Those in the nave represent kings and queens of France down to St. Louis; in the N. transept are events from the crusades and from the life of St. Louis; in the S. transept, Napoleon I., Louis XVIII., and Louis Philippe; in the choir, the martyrdom of St. Denis, and the history of the church. The stained-glass windows in the aisles, and those introduced into the choir chapels by Viollet-le-Duc, particularly the latter, are more in keeping with the style of the building. The only ancient stained-glass window is one on the left in the *Chapel of the Virgin*, with the genealogy of Christ; at the bottom, to the left, the Abbot Suger is represented. The same chapel contains a mosaic pavement of the 12th cent., and an altar of the 14th cent., with antique sculptures of scenes from the life of Our Lord.

The *High Altar* is a modern imitation of the style of the 13th century. Behind it stands the altar of St. Denis and his fellow-martyrs Rusticus and Eleutherius, known as the *Confession de St. Denis*, another piece of modern workmanship, containing reliquaries. Adjacent is a reproduction of the Oriflamme (see p. 313).

We now proceed to inspect the monuments in detail, beginning with those in the left or N. transept. The numbers correspond to those in the Plan at p. 315.

N. TRANSEPT. Nos. 29, 30. *Tombs of Philippe* surnamed *Dagobert*, brother of St. Louis, and of *Louis*, a son of the same monarch, who died in his sixteenth year; below the recumbent figure of Louis is a relief in which the King of England is represented as a vassal of France, assisting the French barons in bearing the coffin. Both these monuments stood originally in the Abbey of Royaumont. — *28. *Tomb of Louis XII.* (d. 1515) and his consort *Anne de Bretagne*, probably executed in the first half of the 16th cent. by *Jean Juste* of Tours, and measuring 19½ ft. in length, 9½ ft. in breadth, and 10 ft. in height. The monument is in the Renaissance style, and, like several others in the church, bears considerable resemblance to the fine monument of Giangaleazzo Visconti in the Certosa di Pavia. The king and queen are represented on the sarcophagus in a recumbent posture, executed in a rude, realistic manner, and again in a kneeling attitude above. The monument is surrounded by twelve arches, richly decorated, beneath which are statues of the Twelve Apostles. On the pedestal are reliefs of the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), his victory over the Venetians at Agnadello (1509), and their final submission. — *26. *Tomb of Henri II.* (d. 1559) and his queen *Catherine de Médicis* (d. 1589), the masterpiece of *Germain Pilon*, executed in 1564-83 (13 ft. high, 12 ft. long, and 10 ft. broad). This fine work consists of white marble, adorned with twelve columns and twelve pilasters, and with bronze statues of the four cardinal virtues at the corners. The deceased are represented twice, by nude marble figures on the tomb, and by bronze figures, full of vitality, in a kneeling posture above the entablature. — At this point we reach the steps leading up to the —

CHOIR. We turn to the right. To the left of the high-altar: 15, 16. *Monuments of Blanche* and *Jean*, children of St. Louis, of enamelled copper, the figures in repoussé work, probably executed at Limoges; *Blanche's* monument formerly stood in the abbey of Poissy, *Jean's* in that of Royaumont. — To the left, above, 20. Another Monument to *Henri II.* and *Catherine de Médicis* (see above); recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument, and caused these robed and elderly figures to be executed. The chapels round the choir, which we now pass, contain no monuments.

The SACRISTY, to the S. of the choir, is adorned with ten modern paintings relating to the history of the abbey: *Monsiau*, Coronation of *Marie de Médicis*; *Gros*, Charles V. and Francis I. visiting the abbey; *Menjaud*, Death of Louis VI.; *Guevin*, Philip III. presents the abbey with the Relics of St. Louis; *Barbier*, St. Louis receiving the Oriflamme (p. 304); *Landon*, St. Louis restoring the burial-vaults; *Meynier*, Charlemagne at the consecration of the church; *Garnier*, Obsequies of King Dagobert; *Monsiau*, Preaching of St. Denis; *Heim*, Discovery of the remains of the kings in 1817.

The TREASURY is contained in a room adjoining the Sacristy on the left. Of the valuable articles which were formerly kept here St. Denis

itself now possesses none, although a few are preserved in the treasury at Notre-Dame, the Galerie d'Apollon at the Louvre, and elsewhere. The present contents are almost all modern: Chalices of the times of Louis XIII. and Henri II.; monstrances (one of Napoleon I.); a shrine containing a piece of the True Cross, of the Crown of Thorns, etc., presented by Pope Gregory XVI.; reliquary of St. Louis; goblets, censers, altar-fittings, crucifixes, candlesticks, croziers; crowns of Louis XVI. and Marie Antoinette, Louis XVII., and Louis XVIII.; coronets of Adélaïde and Victoire de France, the Duc de Berry, etc.; modern imitation of the crown of Charlemagne. On the walls is a gilt copper cross (divided lengthwise into two sections, which are hung apart from each other), dating from the 13th century. The chasings at the foot of the cross represent Jerusalem; those on the arms, the symbolical animals of the Evangelists; that at the head the Lamb of God. Above the cross hangs a copper altar-piece in repoussé work, of the 13th cent., brought from a church in Germany.

To the right on leaving the Sacristy: 1. The interesting *Tombstone of Frédégonde* (d. 597), which was formerly in the Church of St. Germain-des-Prés. The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble mingled with minute pieces of copper. The hands and feet are of the colour of the stone itself, the shape only being indicated by the lines of the mosaic, and seem to have been originally painted. Some authorities consider the tombstone contemporaneous with the queen, who lived in the 6th cent., while others, apparently with more probability, refer it to the 11th or 12th century. — We now descend a flight of sixteen steps into the S. Transept, and thence by the stairs on the right to the —

CRYPT, which was built by *Suger* for the bones of the three holy martyrs. It lies immediately under the apse, and has a choir encircled with chapels corresponding exactly with those of the church above. The central part of the crypt, under the sanctuary, is occupied by the burial-vault of the Bourbons, which was formed by Henri II. and now contains the coffins of the following royal and princely personages: *Louis XVI.*, *Marie Antoinette*, *Louis XVIII.*, *Adélaïde* and *Victoire de France*; the *Duc de Berry* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of Condé; lastly, *Louis VII.*, formerly in the Abbey of Barbeau near Melun, and *Louise of Lorraine*, wife of Henri III., from the Eglise des Capucins in the Place Vendôme. Narrow openings admit enough light into the vault to make the rows of coffins visible. — In the crypt-chapels and by the external wall of the central part of the crypt are a few indifferent statues, including a *Statue of Marie Antoinette*, a kneeling figure in a ball dress; *Charlemagne*; Medallion busts of *Henri IV.* and *Louis XVIII.*; Monument to *Louis XIII.*; marble statues of *Louis XIV.* and *Louis XVI.*; four colossal allegorical figures intended to form part of a monument to the Duc de Berry; also, in the centre-chapel, two coffins of the Carolingian period, found beneath the floor of the church during the construction of the imperial vault. The statues of the Apostles are reproductions of those in the Sainte-Chapelle (p. 214). — Adjacent

is the 'Caveau Impérial', constructed by Napoleon III. as the burial-vault of his dynasty, but quite untenanted.

We now re-ascend to the church. Adjacent to the altar: No. 2. *Monument of Dagobert I.* (13th cent.); 3, 4. Two other Monuments placed here in the reign of St. Louis. The sitting figure of the Virgin, in wood, belonged originally to the church of St. Martin-des-Champs in Paris. — 47. *Monument of Du Guesclin*, 'comte de Longueville et Connestable de France' (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion in arms, the Constable *Louis de Sancerre* (d. 1402) is close by. — I. Two interesting *Reliefs of Scenes from the Battle of Bouvines*, formerly in the church of Ste. Catherine du Val des Ecoliers; the knights of the brotherhood of the *Sergents d'Armes* (royal body-guard) are represented in the act of making a vow during the battle to build a church in honour of St. Catherine. The monument probably dates from the time of Charles V., when the brotherhood of the *Sergents d'Armes* was founded. — H. *Statue of Charles V.* (d. 1380), formerly in the Eglise des Célestins, a master-work of the 14th century. — 45. *Tomb of Renée de Longueville* (d. 1515), a daughter of François II., Duke of Longueville, who died at the age of seven years; also from the Eglise des Célestins. — Farther on, to the right, 6. *Tomb of Philippe le Hardi* (d. 1285). — To the left, *44. *Monument of Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude, and their three children on the entablature, and scenes from the battles of Marignano and Cérisolles, in relief, on the pedestal. This monument is in the same style as that of Louis XII., and is still finer. It is said to be the joint production of *Philibert Delorme*, *Germain Pilon*, and *Jean Goujon*. — *F. *Urn*, containing the heart of Francis I., originally destined for the Abbey des Hautes Bruyères near Rambouillet, a masterpiece in the Renaissance style by the otherwise little-known sculptor *Pierre Bontems*. — 41. *Monument of Louis d'Orléans* (d. 1407) and *Valentine de Milan* (d. 1408), erected by their grandson, Louis XII., in the Eglise des Célestins. — 39. *Monument of Charles d'Etampes* (d. 1336), a masterpiece of the 14th century.

The TOWER, about 200 ft. in height, is ascended by a staircase of 239 steps, to which a door in the S. portal leads. The summit commands a magnificent *Panorama. On a hill to the N. rises the tower of Montmorency (see below); to the S. E. is the village of Aubervilliers-les-Vertus with its fort, and adjoining it the *Canal de St. Denis*, which in the vicinity unites with the Seine, and is in one direction connected with the *Bassin de la Villette* and the *Canal de l'Ourcq*, and in the other with the *Canal St. Martin* (p. 62). To the S. lies Paris, in which the most conspicuous objects are the Pantheon, Montmartre, the Dôme des Invalides, and Arc de l'Etoile.

To the S.W., in the foreground, lies the village of St. Ouen, beyond which rises Mont Valérien.

The extensive building which adjoins the church was erected by Louis XIV. and Louis XV. on the site of the monastery. Since 1815 it has been the seat of the '*Maison d'Education de la Légion d'Honneur*', a school for the daughters and sisters of members of the Legion of Honour, established by Napoleon I. soon after the foundation of the order (see also below).

The pupils, who number upwards of 500, receive an excellent education, and generally remain at the school till their eighteenth year. They are uniformly dressed in black, and the discipline is of almost a military character. Visitors are admitted on application to the Grand Chancellor of the Legion (Paris, Rue de Lille 64).

Beyond Versailles the Chemin de Fer de Ceinture diverges to the left from the Chemin de Fer du Nord (p. 329). — 6 M. (from Paris) *Epinay*. To the right is the railway to Amiens (p. 338), from which a branch-line diverges to Luzarches, passing *Ecouen* (11½ M. from Paris) and *Viarmes* (20 M. from Paris). At Ecouen is a fine château of the 16th cent., now occupied by a school for the daughters of members of the Legion of Honour, established by Napoleon I. (see above). About 1½ M. to the N. of Viarmes is the ruined abbey of *Royaumont*, dating from the 13th century. — Epinay is also a station of the Ligne de Grande Ceinture (p. 27).

7½ M. **Enghien-les-Bains** (*Hôtel des Bains*; *Bellevue*; *Hôtel de la Paix*), a small watering-place with a cold sulphur-spring, a park, and lake. The grounds afford pleasant walks, and are a favourite resort of the Parisians.

A branch-line (3½ M.) runs from Enghien to —

Montmorency (*Hôtel de France et de l'Etranger*; *Hôtel du Cheval Blanc*; *Café du Parc*), a small town with about 4800 inhab., another popular resort in summer, chiefly owing to its beautiful forest of chestnuts, which covers an area of 5000 acres. It possesses a church of the 14th cent., near which (Rue du Temple 18) is an interesting house in a mixed Gothic and Renaissance style, with fine sculptures.

Montmorency was once the residence of Rousseau, who spent two years (1756-58) in the house called the '*Ermitage de Jean Jacques Rousseau*', and there wrote his *Nouvelle Héloïse*. It is situated on the N. side of the town, at the end of the Rue Grétry, and is recognisable by its reddish walls (visitors not admitted). This unpretending abode was fitted up for the philosopher's use by the Countess d'Epinay, in order to prevent his return to Geneva. During the Revolution the Hermitage became national property, and was for a time occupied by *Robespierre*. In 1798 it was purchased by the composer *Grétry*, who died here in 1813. His heart was interred in the garden, where a monument was erected to his memory, but in consequence of a law-suit was afterwards removed to Liège, his

LES ENVIRONS DE PARIS

jusqu'à
BEAUVAIS, COMPIÈGNE, SOISSONS, NOGENT et
FONTAINEBLEAU, CHARTRES et DREUX.

Echelle de 1:400,000





native place. An allusion to this is contained in the inscription: '*Grétry, ton génie est partout, mais ton cœur n'est qu'ici. Les Liégeois n'en ont enlevé que la poussière.*'

19. From Paris to Fontainebleau.

37 M. CHEMIN DE FER DE LYON. The journey occupies $1\frac{1}{2}$ hrs.; fares 7 fr. 25, 5 fr. 40 c., and 4 fr.; return-tickets (see p. 25) 9 fr., 6 fr. 80, 4 fr. 95 c. — The station (Pl. R, G, 25, 28) is in the Boulevard Mazas.

Those who visit Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train (views on the left side). One hour will probably suffice for a visit to the palace and garden, after which a drive or walk to the Gorges de Franchard will occupy 2-3 hrs., and a visit to the Fort de l'Empereur 1 hr. more. Time will then be left to dine at Fontainebleau before returning to Paris.

Soon after quitting Paris the train crosses the *Marne*, near its confluence with the Seine, and near the station of *Charenton* (p. 211), the lunatic asylum of which is seen on a height to the left. — $4\frac{1}{2}$ M. *Maisons-Alfort*, on the left bank of the *Marne*, with its veterinary school. To the right rises the fort of *Charenton*, commanding the Seine and the *Marne*. — $9\frac{1}{2}$ M. *Villeneuve St. Georges*, a place of some importance, with 1758 inhab., and a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded hill to the left. The large station also accommodates the *Ligne de Grande-Ceinture* and is the starting point of the line to *Montargis*. Above the village is a new fort. — The beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is now traversed. Picturesque country houses, small parks, and thriving mills are passed in rapid succession. — 11 M. *Montgeron*. — 13 M. *Bruncy*, before reaching which the train crosses the *Yères*. The chain of hills and the plain are studded with innumerable dwellings. The train now crosses a viaduct 413 yds. long and 100 ft. in height, commanding a beautiful view, and then enters the plain of *La Brie*. — $16\frac{1}{4}$ M. *Combs-la-Ville*. — $19\frac{1}{2}$ M. *Lieusaint*. — 24 M. *Cesson*. Near Melun the Seine is again reached and crossed.

28 M. *Melun* (*Grand Monarque*), which lies about $\frac{1}{2}$ M. from the station, the capital of the Département de Seine et Marne, an ancient town with 11,200 inhab., the Roman *Methalum*, or *Melodunum*, is picturesquely situated on an eminence above the Seine, commanded by the large new Préfecture. The church of *Notre-Dame*, dating from the 11th cent., the church of *St. Aspais*, of the 14th cent., and the modern Gothic *Hôtel-de-Ville* are fine edifices.

After affording several picturesque glimpses of the valley of the Seine, the train enters the forest of Fontainebleau. The last station is (32 M.) *Bois-le-Roi*.

37 M. *Fontainebleau*. — The station is about $1\frac{1}{2}$ M. from the palace (omnibus 30 or 50 c.).

Hotels. *HÔTEL DE L'AIGLE NOIR*, Place Denecourt, near the palace; *HÔTELS DE FRANCE ET D'ANGLETERRE*, and *DE L'EUROPE*, opposite the palace; *DU LION D'OR*, Place Denecourt; *DE LA CHANCELLERIE*, also near the palace;

VILLE DE LYON, Rue Royale 21; DU CADRAN BLEU, Rue Grande 9; DU NORD ET DE LA POSTE, Rue de France 27.

Restaurants at most of the hotels. *Périllat*, Place Denecourt (déjeuner, 2½ fr.; dinner, 3 fr.); *Collot*, Rue Grande 112, a little cheaper. — **Cafés.** *Thennevier*, Place Denecourt; *Cadran Bleu*, see above; *Souchet*, Rue Grande 56; DE L'HÔTEL DE VILLE, Rue Grande 23.

Carriages. Per drive in the town or to the station 2½ fr.; for a visit to the forest, with two horses, 4 fr. for the first hour, and 3 fr. for each additional hour; with one horse 3 fr. for the first, and 2 fr. 25 c. for each following hour. Enquiry as to charges, however, should be made beforehand; and the same remark applies to the hotels.

Fontainebleau, which like Versailles chiefly owes its origin to the palace, is a quiet place with broad, clean streets, and about 11,600 inhabitants. With the exception of the palace, the only buildings of any importance are the modern *Church* and *Hôtel-de-Ville* in the Grand-Rue, not far from the square. The Place du Palais de Justice, at the back of the church, is adorned with a *Statue of General Damesme*, erected in 1851, a native of Fontainebleau, who was killed at Paris by the insurgents in June, 1848.

***Palace.** The château or palace of Fontainebleau, situated on the S.W. side of the town, is said to occupy the site of a fortified château founded by Louis VII. in 1162. It was *Francis I.* (d. 1547), however, who converted the mediæval fortress into a palace of almost unparalleled extent and magnificence. The exterior is less imposing than that of some other contemporaneous edifices, as the building, with the exception of several pavilions, is only two stories in height; but the interior, which was decorated by French and Italian artists (Fontainebleau school, see p. 97) in the style of Giulio Romano, is deservedly much admired. *Henri IV.* (d. 1610) made considerable additions, but since that period it has undergone little alteration. It was a favourite residence of *Napoleon I.*, but after the Restoration it was much neglected. *Louis Philippe* and *Napoleon III.* spent large sums of money in restoring it.

Several historical associations attach to the Palace besides those relating to Napoleon, Pius VII., and Queen Christina which we are about to mention. On 4th June, 1602, *Henri IV.* caused his companion in arms Marshal Biron to be arrested here on a charge of high treason, and a month later to be beheaded in the Bastille. Here, in 1685, *Louis XIV.* signed the Revocation of the Edict of Nantes, by which *Henri IV.* had granted toleration to the Protestants in 1598. The Grand Condé died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the Empress Josephine in 1809.

The palace is shown daily from 11 to 4 o'clock, gratis. The custodian who shows the apartments is to be found at the entrance, or in the principal court, or in the offices to the left of the railing. Special permission must be obtained to visit the *Salles des Chasses de Louis XV.*, situated beyond the *Galerie de Diane*, the apartment of *Mme. de Maintenon* adjoining the *Escalier du Roi*, and several other rooms, none of which however are particularly interesting.

This extensive pile of buildings contains five different courts — the *Cour du Cheval Blanc*, the *Cour de la Fontaine*, the *Cour Ovale*

or du Donjon, the *Cour des Princes*, and the *Cour de Henri IV.* or *des Offices*.

The *Cour du Cheval Blanc*, by which we enter, the largest of these, is separated from the street and the Place de Ferrare or de Solferino by a railing, and derives its name from a statue it formerly contained. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his old Guard on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the emperor reviewed the same troops before marching with them to Paris.

The central part of the palace is approached by the massive *Escalier du Fer-à-Cheval*, so named from its horse-shoe form. Visitors generally enter here, on the left side, and we shall briefly describe the route usually followed by the custodians.

The *Chapelle de la Trinité*, on the ground-floor to the left, has a fine ceiling, painted by Fréminet, an imitator of Michael Angelo. In this chapel Louis XV. was married in 1725, and the Duc d'Orléans (p. 170) in 1837, and Napoleon III. was baptised in 1810.

A broad staircase ascending thence leads to the —

Appartements de Napoléon I., on the side of the garden next to the Orangery, which consist of an antechamber; secretary's room; bath-room, with mirrors adorned with paintings, which are said to have been brought from the apartments of Marie Antoinette at the Trianon; room in which Napoleon signed his abdication on 4th April, 1814, on the small round table in the centre; study, with a ceiling by J. B. Regnault (d. 1829), representing Law and Justice; bedroom with a handsome chimney-piece of the time of Louis XVI., Napoleon's bed, a timepiece adorned with antique cameos, presented to Napoleon by Pius VII., etc.

To the left is the *Salle du Conseil*, of the period of Louis XV., decorated by Boucher, and containing furniture covered with tapestry-work from Beauvais. Then the *Salle du Trône*, with a handsome ceiling, containing a chandelier in rock crystal and wainscoting executed in the reigns of Louis XIII. and Louis XIV. We next enter the boudoir of Marie Antoinette, her *Bedroom adorned with hangings presented by the city of Lyons and with two fine ivory vases, and two rooms containing vases from Sèvres.

We now reach the *Galerie de Diane*, or *de la Bibliothèque*, a hall 88 yds. in length, constructed under Henri IV. and restored by Napoleon I. and Louis XVIII. It is adorned with paintings representing mythological scenes, by Blondel (d. 1853) and A. de Pujol (d. 1861). It contains the library and a number of curiosities, including Monaldeschi's coat of mail.

Under the *Galerie de Diane* is the old *Galerie des Cerfs*, which is now converted into a 'garde-meuble' and is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (1654), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death after a pre-

tended trial for treason. Louis XIV. expressed his strong disapprobation of this proceeding, but took no farther steps in the matter, and Christina continued to reside at Fontainebleau for two years longer. A marble slab in the pavement of the small church of *Avon*, a village on the E. side of the park, about 1 M. from the palace, bears the following inscription: '*Le Samedi, 10 Novembre 1657, à 5 heures $\frac{3}{4}$ du soir ont été déposés près du bénitier les restes du marquis de Monaldeschy, grand écuyer de la reine Christina de Suède, mis à mort dans la galerie des Cerfs du château de Fontainebleau à 3 heures $\frac{3}{4}$ du soir*'.

We are next conducted to the *Salons de Réception*, adjoining the Cour Ovale (p. 325). The antechamber is embellished with Gobelins tapestry, and the following apartment with tapestry from Flanders (myth of Psyche), as well as that of Francis I., which contains a handsome chimney-piece of the 16th century and some ebony reliquaries of the time of Louis XIII. — The *Salon Louis XIII.*, in which that king was born, was adorned with paintings by Ambroise Dubois (d. 1615) from the story of Theagenes and Charicles. The *Salles de St. Louis* contain fifteen pictures relating to the life of Henri IV., and over the chimney-piece a statue and a portrait of the same king. The *Salle des Gardes*, the last of this series, looks towards the Cour de la Fontaine (p. 322). It contains a handsome chimney-piece, adorned with a bust of Henri IV., statues of Power and Peace, an ancient ceiling, and a fine modern flooring. A passage to the left leads to the —

Escalier du Roi, or grand staircase, adorned with paintings after Primaticcio by Nic. dell' Abbate, and entirely restored by A. de Pujol. The subjects are from the life of Alexander. A passage at the back of the *Appartement de Mme. de Maintenon*, which is situated above the Porte Dorée, leads to the —

**Galerie d'Henri II.*, or *Salle des Fêtes*, a hall 33 yds. long and 11 yds. in width. It was constructed by Francis I., richly decorated by Henri II., and successfully restored by Louis Philippe. The initial letter of Henri II. frequently recurs, together with a crescent and the letter *D*, the emblem and initial of Diana of Poitiers. The mythological frescoes by Primaticcio and his pupil Nic. dell' Abbate have been restored by *Alaux*, and have thus lost much of their originality. At the end of the hall is a handsome chimney-piece. The windows afford a pleasant survey of the gardens.

Retracing our steps to the Salon St. Louis, we turn to the left into the *Galerie de François I.*, 70 yds. in length and $6\frac{1}{2}$ yds. in width, which extends from the Cour de la Fontaine (see below) to the vestibule of the Fer-à-Cheval (p. 323). It is embellished with fourteen large compositions by *Rosso Rossi*, representing allegorical and mythological scenes relating to the history and adventures of Francis I. The paintings are separated from each other by bas-reliefs, caryatides, trophies, and medallions. The winged salamander, being the king's heraldic emblem, and his initial *F* frequently recur.

The *Vestibule* possesses handsome oaken doors of the time of Louis XIII.

To the left are the *Appartements des Reines Mères* and of *Pius VII.* They were once occupied by Catherine de Médicis (p. 94); by Anne of Austria (d. 1666), mother of Louis XIV.; and afterwards by Pius VII. who was a prisoner here from June 1812 to Jan. 1814.

We pass through an antechamber with chairs and hangings in Cordovan leather and a magnificent Louis XIII. reliquary, a second antechamber with tapestry (Story of Esther), and a room with Gobelins tapestry and furniture covered with stuffs from Beauvais, to the bedroom of Anne of Austria, which is also hung with Gobelins tapestry (battles of Alexander, after Le Brun). Beyond this are two small rooms, the pope's bedroom, and another apartment with Gobelins tapestry. The last of these rooms is near the fish-pond (see below). We then enter another room similar to the last, an antechamber, and the 'Galerie des Fastes', so called from a project of decorating it with paintings of the history of Fontainebleau. It contains a few ancient pictures of secondary importance.

Lastly we reach the *Galerie des Assiettes*, which is sometimes shown to visitors first. It derives its name from the quaint style in which it was decorated by order of Louis Philippe with plates of porcelain bearing views of royal residences. It is also called *Galerie des Fresques* from the frescoes by A. Dubois which have been transferred hither from the Galerie de Diane.

We now return to the Galerie des Fastes and traverse a long corridor, hung with old paintings, to the modern *Salle de Spectacle*, which contains nothing worthy of notice.

Gardens. Passing through a large doorway to the right of the Escalier du Fer-à-Cheval, we first enter the *Cour de la Fontaine*, to the right of which there is a *Pond* with a pavilion. The pond is famous for its stock of large and venerable carp, which visitors amuse themselves by feeding with bread procured in the court.

On the right lies the *Jardin Anglais*, planted under Napoleon I.

On the left, at the end of the *Avenue Maintenon*, which leads to the forest, rises the *Porte Dorée*, dating from the reign of Francis I., as the salamander in the armorial bearings indicates. It is adorned with old frescoes, now restored. This forms one of the entrances to the *Cour Ovale*, or *du Donjon*, a court 80 yds. long and 34 yds. in width, the oldest in the palace. It has undergone various alterations and has lost its original form, but is still interesting on account of its fine colonnades of the early French Renaissance; the capitals of the pillars are especially fine. It is open to the public on Sundays only. To the E. is a curious gate, covered with a dome, called the *Porte Dauphine*, or the *Baptistère*, from the fact that Louis XIII. was baptised here.

Beyond the pond is the *Parterre*, a second public garden, designed by Le Nôtre in the reign of Louis XIV., containing a square pond and a round one. Farther on is the *Canal* (1320 yds. long),

formed by order of Henri IV., with bronze and marble statues and groups in front of it. To the left is the *Park*, with a labyrinth. It is bounded on the N. by the '*Treille de Roi*', on which are grown the celebrated Fontainebleau grapes ('Chasselas de Fontainebleau').

The ***Forest of Fontainebleau**, which is about 50 M. in circumference and covers an area of 42,500 acres, is justly regarded as the most beautiful in France. On the N.E. side it is bounded by the sinuosities of the Seine. The ground here is of a very varied character, the rock formation consisting chiefly of sandstone which yields most of the paving stones of Paris (800,000 annually). The magnificent timber and picturesque gorges of the forest afford numerous pleasant walks, and there are good paths in every direction.

The best plan of the forest is the admirable *Carte topographique de la forêt et des environs de Fontainebleau* by Denecourt (d. 1874), a local celebrity, who spent a considerable part of his life and of his patrimony in exploring and studying the forest, and in rendering its finest points accessible by footpaths. The map in the Handbook is a reduced copy of Denecourt's. All points where paths cross each other are provided with finger-posts. It should be observed that the blue marks, which M. Denecourt has caused to be placed on trees and rocks, indicate the way to the most picturesque points. The red marks are connected with the forest administration, and point in the direction of the town.

Visitors seldom extend their excursion beyond the *Rochers et Gorges de Franchard*, 2½ M. from the town (route scarcely pretty enough to repay the walker).

Near the Barrière de Paris, at the N.W. angle of the town, at the end of the Rue de la France, we follow the broad road diverging to the left from the high-road to Paris. Carriages turn to the left at the Route Ronde. Pedestrians quit the road after 35 min. by a path to the left (Route de la Fosse Rateau), from which after 5 min. another footpath diverges to the right, leading through the forest in 5 min. more to the *Restaurant de Franchard* (déj. 3, D. 3½ fr.), the most frequented spot in the environs of Fontainebleau.

The celebrated *Rochers et Gorges de Franchard*, a rocky basin overgrown with trees and bushes, about 2½ M. in circumference, begin about 5 minutes' walk to the W., at the *Rochers des Ermites* and the '*Roche qui pleure*', a little beyond the ruins of an ancient monastery (now a forester's house). The water which trickles from this 'weeping rock' is popularly believed to be a remedy for diseases of the eye; but its appearance is not inviting. The top of the rock commands a good survey of the gorge: in the distance to the N. are visible the *Gorges d'Apremont*, another rocky wilderness (see below). The visitor may now return to the town by the same route.

An excursion (5 hrs.) to the *Gorges d'Apremont* and the fine timber of the neighbouring *Bas-Bréau* is not less interesting than the above, but the paths are more difficult to find. This locality affords an admirable field for artists, a whole colony of whom is established at the village of *Barbison* in the vicinity. A number of artists also reside at *Marlotte*, on the S. side of the forest.

FORÊT
DE
FONTAINEBLEAU

1:100,000



Le Parc National
de Fontainebleau
et de la Forêt
de Fontainebleau

Le Parc National
de Fontainebleau
et de la Forêt
de Fontainebleau

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Many of the finest trees in the Bas-Bréau and in other parts of the forest are distinguished by various names, such as Henri IV., Sully, La Reine Blanche, etc. Between the Rochers d'Apremont and the *Monts Girard*, another chain of hills, extends the *Dormoir*, a plain partly wooded, and partly covered with rocks and heath, one of the most beautiful parts of the forest, and a favourite sporting rendezvous. In the upper part of the Gorges d'Apremont is situated the *Caverne des Brigands*, said once to have been the haunt of bandits. The man who lives in a rustic hut here sells refreshments at high prices, and also deals in holly walking-sticks, carved wood, living reptiles, etc.

Among many other beautiful objects for a ramble may be mentioned the *Gros Fouteau*, with its magnificent forest-trees, situated $1\frac{1}{4}$ M. from the town, to the right of the road to Paris, and near it the *Rendezvous des Artistes*; farther distant is the *Belle Croix*, with its numerous miniature lakes (*mares*), the largest of which is the *Mare à Piat*; then the *Vallée de la Solle*, where races take place in summer; also the *Gorge aux Loups* and the *Long Rocher*, near the village of *Marlotte*.

The finest point of view near Fontainebleau is the **Fort de l'Empereur*, which is reached in $\frac{1}{2}$ hr. from the railway-station. We ascend the road to the left by the restaurants at the station; after 20 min., where the wood begins, we enter it to the left, and follow the broad, sandy path, leading to the height on which the 'Fort' is situated. This 'fort' is a belvedere, built in the form of a miniature fortress, which commands a picturesque and very extensive panorama, embracing a great part of the forest, and to the N. and E. the chain of hills, studded with numerous villages, at the base of which the Seine flows. The town of Melun is distinctly visible, and in clear weather Paris itself may be descried in the distance.

20. Sceaux and the Valley of the Bièvre.

The following excursion affords the traveller an opportunity of seeing some of the picturesque scenery around Paris in its natural condition, untransformed into gardens or parks. There is a railway from Paris to Sceaux, but most visitors will prefer to go by road (tramway). On Sundays and holidays the trains and tramways are crowded.

HIGH ROAD TO SCEAUX. The tramway-cars start from the Place St. Germain-des-Prés (Pl. R, 16, 19; IV; see p. 246), which is easily reached 'avec correspondance' from any part of Paris (comp. the Appx.). The line traverses the Rue de Rennes, the Boulevard Montparnasse, the Boulevard d'Enfer, the Avenue d'Orléans, and the Avenue de Châtillon. It crosses the Enceinte at the *Porte de Châtillon* (Pl. G, 15), and then follows the Châtillon road.

Just outside the gate lies *Montrouge*, with the group of houses called *Malakoff*. — $\frac{13}{4}$ M. (from the gate) *Châtillon*, to the E. of which is *Bagneux*, both of which were included in the German lines

in 1870-71. On 13th Oct., 1870, the French made a vigorous attack on the German troops posted here, and after a sharp contest succeeded in taking possession of Bagneux, which, however, they evacuated on the same evening.

At the S.W. end of Châtillon the road divides. We follow the left branch to *Fontenay-aux-Roses*, a favourite point for a walk from Paris, 1 M. to the S.E. of Châtillon, and the terminus of the tramway-line. It is surrounded with fields of strawberries and violets, in both of which it carries on a brisk trade. A fine view of Paris is enjoyed from the N. side of the large Place where the car stops. — Fontenay-aux-Roses is about $\frac{3}{4}$ M. from the station of the same name (see below), and the same distance from Sceaux.

RAILWAY TO SCEAUX (7 M.). *Ligne de Sceaux, Orsay, and Limours* (station in the Place Denfert Rocherau, Pl. G, 20; see p. 25; 17 trains daily). — The carriages on this line, which was opened in 1846, are provided with bogie wheels on account of the numerous sharp curves.

The line crosses the streets of Paris by means of several viaducts, traverses the park of Montsouris (p. 238), and intersects the fortifications.

$\frac{3}{4}$ M. *Sceaux-Ceinture*, the junction for the Chemin de Fer de Ceinture (see Appx.). To the left are *Fort Bicêtre* and the large *Aqueduct of Arcueil*, 60 ft in height, constructed by Jacques Desbrosse in 1613-24 on the site of an old Roman aqueduct, and considerably heightened in 1868-72. It conveys water to the Luxembourg.

4 M. *Arcueil*, with a church of the 13-15th centuries. To the left is the *Redoute des Hautes-Brugères*, part of the fortifications of Paris. — To the right lie Bagneux (see above), Fontenay-aux-Roses (see above), and *Fort Châtillon*. — $4\frac{1}{2}$ M. *Bourg-la-Reine*, where the line to Orsay and Limours diverges to the right.

$5\frac{1}{2}$ M. *Fontenay-aux-Roses* (see above); the station is nearer to Sceaux than to Fontenay. — The train now ascends in long curves to —

7 M. *Sceaux* (*Cafés-Restaurants*, near the station), a small town with 2500 inhab., pleasantly situated upon a hill amid charming scenery. The *Château of Sceaux*, built by Colbert, afterwards became the property of the Duc du Maine, son of Louis XIV. and Mme. de Montespan. During the first half of the 18th cent. it was celebrated for the brilliant fêtes given here by the Duchesse du Maine to the little court of wits and 'grands seigneurs' she assembled around her. The château was destroyed at the Revolution. — The prettiest walk from Sceaux is to *Robinson*, a group of houses charmingly situated at the foot of a wooded hill 1 M. from the station, and reached by following the high-road. It possesses numerous garden-cafés, and in fine weather is thronged with pleasure-seekers. The tower of a villa above Robinson affords a fine view of the Vallée de la Bièvre.

Those who wish to prolong their excursion into the upper part of the VALLEY OF THE BIÈVRE proceed from Robinson via ($\frac{1}{2}$ M.) *Aulnay* and ($\frac{1}{2}$ M.) *Châtenay* to ($\frac{1}{2}$ M.) *Antony*, to the S. of Bourg-la-Reine (p. 328), the second station on the line to Orsay and Limours. Thence we go by railway to (9 M. from Paris) *Massy* and ($\frac{1}{2}$ M.) *Palaiseau*, which is dominated by new forts on both sides. An omnibus here awaits the arrival of the train ('correspondance' procurable at Paris on starting) to convey passengers to ($\frac{1}{4}$ M.) *Ignny*. Here we alight, and then ascend the green and wooded valley to *Bièvre*, *Jouy-en-Josas*, *Petit-Jouy* (whence a visit may be paid to the *Aqueduc de Boc*, constructed in 1686), and ($\frac{1}{2}$ M.) *Versailles*. The new *Chemin de Fer de Grande Ceinture*, which traverses the valley of the Bièvre, will greatly facilitate this excursion.

21. From Paris to Chantilly, Compiègne, and Pierrefonds.

61 M. CHEMIN DE FER DU NORD (station, Pl. B, 24; see p. 26) to Compiègne, and omnibus thence to Pierrefonds. — To *Chantilly*: express trains in 50-55 min., ordinary trains 1 hr. 10 to 1 hr. 20 min.; fares 5 fr. 5, 3 fr. 75, 2 fr. 80 c.; return-tickets 7 fr. 50, 5 fr. 70, 4 fr. 75 c. — To *Compiègne*: express in $\frac{1}{2}$ hr., ordinary trains in 3 hrs.; excursion trains in summer at reduced fares (see advertisements). Ordinary fares 10 fr. 30, 7 fr. 75, 5 fr. 65 c.; return-tickets 15 fr. 50, 11 fr. 65, 9 fr. 60 c. — Omnibus to *Pierrefonds*, see p. 331.

$\frac{4}{2}$ M. *St. Denis*, see p. 312.

The *Ligne de Pontoise* which diverges here, was for a long time the only railway between Paris and Creil, and is $\frac{10}{2}$ M. longer than the route by Chantilly. Stat. *Enghien*, see p. 320. Stations *Ermont*, *Franconville* ($\frac{1}{4}$ M. from which is *St. Leu-Taverny*, the modern church of which contains the tombs of several members of the Bonaparte family; comp. p. 314), *Herblay*.

19 M. *Pontoise* (*Hôtel de Pontoise*), a town with 6500 inhab., is commanded by *St. Maclou*, a church of the 12th and 16th centuries, situated on a rock. A new line runs hence direct to *Dieppe* by *Gisors* and *Gournay*.

The next places in the valley of the Oise are — *St. Ouen l'Aumône*, with a picturesque château; *Auvers*, with an interesting church; *L'Isle Adam*, one of the finest points on the line; *Beaumont*, with its Gothic tower; *Boran*, *Précy*, and *St. Leu*, which possesses a handsome church in the transitional style. The line rejoins the Chantilly railway near *Creil* (p. 331).

Beyond the canal of *St. Denis* (p. 195) rise the forts *du Nord* and *de la Briche*. — 7 M. *Pierrefitte-Stains*. — $\frac{9}{2}$ M. *Villiers-le-Bel*; the village is 2 M. from the station, with which it is connected by a steam-tramway. An omnibus also runs from the station to ($\frac{1}{2}$ M.) *Gonesse*, which has a fine church of the 12th and 13th centuries. About $\frac{3}{4}$ M. from Villiers-le-Bel is *Ecouen*, with its school (see p. 320). — $\frac{12}{2}$ M. *Goussainville*. — 15 M. *Louvres*. — 19 M. *Luzarches*. The train now enters the forest of *Coye*. — $\frac{22}{2}$ M. *Orry-Coye*.

The train crosses the valley of the *Thève* by a handsome stone

Viaduct of fifteen arches, 363 yds. in length, and 130 ft. in height, commanding a fine view. To the right are the *Etangs de Commelle*, on the bank of which stands the *Château de la Reine Blanche*, a small modern Gothic building on the site of an ancient château once occupied by St. Louis and Queen Blanche. Beyond the viaduct the train enters the forest of Chantilly, which adjoins that of Coye.

25½ M. **Chantilly**. — HÔTEL DES BAINS, near the stables and the race-course; HÔTEL DU CYGNE; DU LION D'OR; D'ANGLETERRE. — *Café* at the beginning of the Grande Rue. — Omnibus into the town 25 c.

Chantilly, a town with 3500 inhab., presents a thronged and busy scene during the race-meetings, which are held thrice a year, in May, September, and October. The traveller may easily visit the place in the interval between two trains on his way back from Compiègne.

Quitting the station, we observe the forest opposite, through which we may return after seeing the town. To the left lie the town, which contains nothing noteworthy, and the *Pelouse*, or race-course. To the right, near the forest, farther on, are situated the *Grand Stands* for spectators, and to the left are the extensive *Stables* (18th cent.) of the Condés, who formerly resided at Chantilly.

Farther on are two châteaux. Below is the château of *Chantilly*, erected under Constable Anne de Montmorency by Jean Bullant (p. 155), with a beautiful garden laid out by Le Nôtre. Higher up stands the château of *Enghien*, built by the second last Prince of Condé, shortly before the outbreak of the Revolution, with a fine park. The gardens of the châteaux are shown to visitors by the gardeners. The park between them is open to the public on Thursdays and Sundays from 12 to 4 o'clock. Owing to the sad havoc committed by the Revolution, Chantilly is now a mere shadow of the place described by Mme. de Sévigné, the scene of the magnificent fêtes given to Louis XIV. which she mentions in describing the death of Vatel. An extensive scheme of restoration and improvement has, however, been begun by the Duc d'Aumale, the heir of the Condés, to whom a decree of the National Assembly in 1872 gave back the ancestral property of which he had been deprived during the second empire.

The *Forest* of Chantilly, which covers an area of 6125 acres, is traversed by the Route du Connétable, a broad avenue to the left of the race-course, which leads to the Etangs de Commelle, in the most beautiful part of the forest, about 3½ M. distant (see above). The entrance to the avenue is embellished by two lions.

A branch-line runs from Chantilly to (13 min.) *Senlis*, and thence to (1 hr. 5 min.) *Crépy-en-Valois* on the Soissons railway.

Senlis (*Hôtel du Grand Cerf*), the Roman *Civitas Silvanectensium*, situated on the *Nonette*, is a pleasant little town with 6000 inhab., which is frequently mentioned in mediæval history. The Gothic *Cathedral*, a handsome building of the 12th-16th cent., possesses a portal adorned with bas-reliefs and statues, and two square towers, one of which is

250 ft. in height. The church and abbey of *St. Vincent*, dating from 1130, and several other buildings here are also interesting. — The gingerbread ('pain d'épice') of Senlis is much esteemed.

Beyond Chantilly the train crosses the valley of the *Nonette* by a second *Viaduct*, 484 yds. in length and 68 ft. in height, consisting of 36 arches, and commanding a fine view. It then passes through a cutting, traversing the quarries of *St. Maximin*, which have yielded excellent building stone since the middle ages, and soon crosses the *Oise*, on the banks of which is still seen the clearing where the Germans constructed a bridge across the river during the war of 1870-71. To the left is the line to Pontoise (p. 329); and in the same direction are seen the village and manufactories of *Montataire* (4500 inhab.), commanded by a handsome church of the 12th and 13th, and a château of the 15th century.

32 M. *Creil (Buffet)* is an important station on the Chemin de Fer du Nord, being the junction of five different lines. From 75 to 80 passenger-trains and the same number of goods-trains pass through Creil daily.

The town, with 5000 inhab., prettily situated on the *Oise*, contains nothing to detain the traveller, with the exception perhaps of its church, a building of the 12th and 15th cent., and the ruins of the church of *St. Evremond* of the 12th cent. on an island, now the property of a porcelain-manufactory.

A branch-railway descends the valley of the *Thérain* from Creil to — 20 M. *Beauvais (Hôtel du Cygne)*, a town with 16,600 inhab., the capital of the Département de l'Oise, with a remarkably fine Gothic Cathedral. The choir and transept alone are completed, but their dimensions are very imposing, the central part being 153 ft. in height and 46 ft. in width (larger than the nave of Cologne Cathedral). The building was begun in 1225, and the choir was finished in 1272. The S. portal deserves inspection. The interior contains tapestry of the 17th cent. and a modern astronomical clock. To the W. of the cathedral is *La Basse Ouvre*, formerly a church, founded in the 14th century. The church of *St. Etienne*, begun in 1506, and the *Palais de Justice* are also worthy of a visit. In the Grande Place, in front of the Hôtel-de-Ville, is a statue of *Jeanne Hachette*, the heroine of Beauvais, who defended the town against Charles the Bold in 1472. The large *Manufactory of Carpets and Tapestry* belongs to government.

After leaving Creil the train skirts the *Oise*, while the line to Amiens diverges to the left (R. 22). — 39 M. *Pont Ste. Maxence*, a small town of 2400 inhab., with a handsome bridge and a few picturesque old houses of the 15th-16th centuries. — 45 M. *Verberie*.

52¹/₂ M. *Compiègne*. — HÔTEL DE LA CLOCHE, adjoining the Hôtel de Ville; DE FRANCE, in a neighbouring street; DE FLANDRE, near the station, adjoining the bridge; DU SOLEIL D'OR. — *Restaurant du Pont Neuf*, beyond the bridge. — *Cafés* in the Place de l'Hôtel de Ville. — Omnibus to Pierrefonds from the station and the Hôtel de la Cloche in 1¹/₂ hr., starting at 10.30 and 3.30; fare 2 or 1³/₄ fr. — Carriage thither 10-12 fr. — *English Church*.

Compiègne, on the *Oise*, a town with 13,400 inhab., was always a favourite country residence of the monarchs of France, and is therefore a place of some historical importance. It was at the Pont St. Louis at Compiègne that the heroic and unfortunate Joan of Arc was taken prisoner by the Burgundians in 1430.

Turning to the right on leaving the station, and crossing the Oise, we soon reach the *Hôtel-de-Ville*, erected at the beginning of the 16th cent., with a fine façade, formerly adorned with statues, above which rises a belfry, 152 ft. in height. The right wing has recently been rebuilt on a larger scale.

The *Hôtel-de-Ville* contains a MUSEUM, presented to the town in 1843 by *M. Vivenel*, the architect (open on Thursdays and Sundays from 2 to 4 or 5 o'clock; to strangers on other days on payment of a fee).

On the ground-floor is a room hung with paintings: 2. *Panini*, Arch of Constantine at Rome; 3. *Panini*, Virgin and Child; 13. *Murillo*, Beggar-boys playing; 15. *Champaigne*, Portrait of Descartes; 20-23. *Michael Wohlgemuth*, Four wooden altar-pieces with representations of the sufferings of Christ; 33. *Jean Cousin*, Allegorical subject; 46. *Papeti*, A happy dream. — A second room contains drawings by *Bronzino*, *Raphael* (?), *Rembrandt*, *Van der Meulen*, *Albert Dürer*, *Boucher*, *Jacques Callot*, and other artists.

Three rooms on the first floor contain mediæval and Renaissance sculptures, furniture, weapons, inscriptions; *208, 216, Two torsos of Greek workmanship. — In the fourth room are exhibited modern sculptures, cameos, fayence, glass, enamels, and a small ethnographical collection.

The church of *St. Jacques*, to the right, a little farther on, an early-Gothic building (about the year 1200), was much disfigured in the 15th century. Above the façade (15th cent.) rises a tower with a Renaissance dome, 130 ft. high. The church contains a bénitier of the 12th cent., and fine modern stained glass. — The church of *St. Antoine*, on the other side of the town, dates from the 12th and 16th cent., and contains a handsome choir and font of the 12th century.

Compiègne is a pleasant summer residence and has attracted a small English community. The tasteful *English Church* was completed in 1869.

The CHÂTEAU or *Palace*, the most important, though not the most attractive edifice at Compiègne, situated a little beyond the church of *St. Jacques*, was built by *Gabriel* in the reign of Louis XV. In front of the façade next the town is a double colonnade, 50 yds. in length. A second façade, 212 yds. in length, overlooks the park, and has a terrace commanding a fine view through an avenue in the forest, nearly 4 M. in length. An iron trellised walk $\frac{3}{4}$ M. in length, leading from this terrace to the forest, was constructed by order of Napoleon I. to remind the Empress Marie Louise of her favourite trellis at Schönbrunn. Louis Philippe and Napoleon III. also frequently resided here.

Interior of the Palace. On the grand staircase (*escalier d'honneur*) an antique sarcophagus in white marble; two Gallo-Roman jars.

FIRST FLOOR. *Salle des Gardes*, adorned with sculptures by *Beauvallet*. Ten panoplies; a Gallo-Roman museum consisting of the yield of excavations in the forest of Compiègne; glass case containing antiquities of the Merovingian period.

Salles des Huissiers. Paintings by *Oudry* and *Desportes*; small groups in bronze and in marble.

Grands Appartements (central building, side next the park). 1st Room. Furniture and tapestry from Beauvais; tapestry from the Gobelins; grisailles by *Sauvage*. — 2. Dining-room. Vases from Sèvres; tapestry. — 3. Bedroom. Vase from Sèvres, with a painting representing the Nuptials of the Doge of Venice with the Adriatic.



Appartements de l'Empereur. Small Dining-room. Two fauns of walnut wood, serving as candelabra; grisailles by *Sauvage*. — Salon des Aides-de-Camp. Furniture from Beauvais; vases from Sèvres. — Salon de Famille. Similar furniture; two handsome candelabra in gilded bronze. — Salle du Conseil. Furniture in the style of Louis XV.; table in Florentine mosaic; Gobelins tapestry (Spring, Summer, and Autumn). — Bedroom. Ceiling by *Girodet*, representing War, Justice, Power, and Eloquence. — Library. Ceiling by *Girodet*, Minerva, Apollo, and Mercury.

Appartements de l'Impératrice. Salon de Musique. Furniture of the time of Louis XVI.; Gobelins. — Bedroom. Ceiling by *Girodet*, Aurora; panels by the same, the Seasons. — Boudoir. Sèvres vase on a black marble base adorned with cameos. — Reception Room. — Salon des Fleurs (so called from its panels by *Dubois*). Handsome rosewood furniture. — The following 'Salon de Repos', with ceiling by *Girodet* (Departure of the warrior, Battle, Victory, Return) is usually closed.

The next two rooms, the *Salle de Stuc* and *Galerie des Fêtes*, along with the Escalier d'Honneur, contain a collection of 200 pictures from the new Louvre (catalogue 15 c.): 8-38. *Charles Coppel*, Series of pictures illustrating Don Quixote; 55. *Gros*, Equestrian portrait of Napoleon I.; 63. *Lagrenée*, Close of the contest; 70. *Lebrun* and *Van der Meulen*, Equestrian portrait of Louis XIV.; 78-87. *Natoire*, Scenes from Don Quixote, painted for reproduction in Gobelins tapestry (hung in the Galerie Neuve leading to the theatre); 136. After *Correggio*, Nymph; 148. *Luca Giordano*, Jesus in the Temple; 173. *Rubens*, Young man; 178. *Van der Meulen*, Battle of Cassel; 179. *Van der Meulen*, Capture of St. Omer.

The ceiling of the Galerie des Fêtes by *Girodet*, and the white marble statues of Napoleon I. and his mother Lætitia Bonaparte by *Canova*, also deserve attention. In an ante-room: *Dietz* (after Zedlitz), Review by night. *Salon de la Chapelle.* Gobelins tapestry, after Raphael; Sèvres vases. — The Chapel (seen from the tribune) contains pictures, including a Holy Family ascribed to *Leonardo da Vinci* (?), and Jesus in the house of Simon the Pharisee, by *Paolo Veronese*.

The Park (see above; entered by a gate on the left of the Cour d'Honneur) is adorned with several statues. To the right on approaching from the palace: Mucius Scævola, by *Gruyère*; Ceres and Flora, by *Droz*; Cain, by *Jouffroy*. To the left: Argus, by *Debay*; Ulysses, by *Barré Fils*. Also a number of bronze and marble copies of antiques.

The Forest, which is intersected by 354 roads and paths, and affords many beautiful walks, is 36,270 acres in area and 59 M. in circumference. The routes are indicated by finger-posts, the red marks, as at Fontainebleau, pointing in the direction of the town.

The most interesting excursion from Compiègne is to *Pierrefonds*, 9 M. to the S. E. (conveyances, see p. 331). The road to it (*Chemin de Pierrefonds*) traverses the whole of the forest. At the point of intersection with the *Route de Berne*, a road also diverges slightly to the right to Vieux Moulin (p. 334). On this last road lies *St. Corneille*, with the ruins of an abbey-church of the 12th century, a visit to which occupies $\frac{1}{2}$ hr.

Pierrefonds (*Hôtel des Bains*, with baths, open in summer only; **Hôtel du Château*, below the castle, to the left; *Restaurant* opposite the lake), a village with 1900 inhab., prettily situated on a small lake, and possessing a mineral spring, is chiefly interesting on account of its magnificent —

***FRUDAL CASTLE.** This building was erected in 1390 by Louis

of Orleans, brother of Charles VI., and was one of the strongest and handsomest of the castles of that period. It was besieged four times by the royal troops, and was at length dismantled in 1617. During the Revolution it was sold, and was afterwards purchased by Napoleon I. It has recently been restored by the talented architect *Viollet-le-Duc*. The instructive 'Notice historique et descriptive' of the castle (11½ fr.) is also by *Viollet-le-Duc*. (Or the traveller should read the interesting 'Annals of a Fortress', a translation of a work by the same author.)

The imposing edifice stands on a rocky height above the village, covering an area of nearly 11½ acres. At the corners and in the centres of each side rise eight massive loopholed towers, 112 ft. in height, with walls 15-20 ft. thick, the one on the S. side being the largest, and separated from the rest of the plateau by a moat. On this side is the entrance to the castle. We ascend the narrow street to the left of the Place in the village, which leads us to the second gate. The route crosses two permanent bridges and one draw-bridge. The most interesting part of the castle is the *Donjon*, or keep, to the right, containing the castellan's apartments (fee).

First Floor. Salle de Réception with its old chimney-piece; study; bedroom with frescoes representing the life of a knight, and the knights of the round table. — Second Floor. Handsome hexagonal chamber, whence one of the towers, commanding a fine view, may be ascended.

Beyond the keep, on the right, is the chapel, the interior of which is still unfinished. Adjacent to it is a court, separated from the other by a portcullis, and communicating with the outside by means of a door, 33 ft. above the ground.

In the principal court rises a modern statue in bronze, by *Frémiet*, of Louis of Orleans, the founder of the castle. The ground-floor on this side was once occupied by the soldiery.

We next visit the first floor of the building to the left, which contains a spacious hall (57 by 10½ yds.), adorned with a double chimney-piece with statues of nine heroines of mediæval romance. At the opposite end are statues of Turpin, Roland, Charlemagne, Oliver, and others.

The vaults and dungeons of the castle are not shown.

The traveller may now visit the grounds of the bath-establishment, to the left of the lake, the church, and the pleasant country-seat of M. Sabatier, with its well-kept hot-houses (fee).

In returning to Compiègne we choose the route *viâ St. Pierre*, with its ruined church, and *Vieux Moulin*. Near the latter is **Mont St. Mare*, with six different points of view, with notices indicating the places visible from each. The whole walk back to Compiègne by this route will take 5-6 hrs.



NORTHERN FRANCE.

A. ROUTES FROM LONDON TO PARIS.

22. By Folkestone, Boulogne, and Amiens.

255 M. By TIDAL EXPRESS TRAINS (see advertisements in 'Bradshaw'), from Charing Cross or Cannon Street in 9-10 hrs.; average sea-passage 2¼ hrs.; fares 2*l.* 16*s.*, and 2*l.* 2*s.*; return-tickets valid for one month 4*l.* 15*s.* and 3*l.* 15*s.* — Passengers with single tickets may break their journey at the principal stations, and spend seven days on the route. Night-service at reduced fares, 2nd class 3*l.* 6*d.*, 3rd 2*l.* (tickets available for three days only); return-tickets available for 14 days, 47*s.* and 3*l.* 6*d.* Luggage registered from London or Folkestone to Paris is not examined before arrival at Paris (station, Place Roubaix).

By Steamboat from London to Boulogne daily (see advertisements in 'Bradshaw') and thence to Paris by railway, a journey of 14-17 hrs. exclusive of detention at Boulogne, where the trains do not correspond with the steamers; river-passage about 6 hrs., sea-passage 4-5 hrs.; fares 26*s.* 6*d.*, 22*s.*, 16*s.*; tickets available for three days. This is the cheapest, and in favourable weather the pleasantest route.

Boulogne-sur-Mer. — **Hotels.** In the town: HÔTEL DES BAINS ET DE BELLEVUE, Quai des Bains and Rue Victor Hugo; HÔT. CHRISTOL & BRISTOL, Place Frédéric Sauvage, near the station; HÔTEL MEURICE, HÔT. DE L'UNIVERS, HÔT. DU NORD, all three in the Rue Victor Hugo; BRITISH HOTEL, Rue d'Assas; HÔTEL DERVEAUX, Grande Rue, opposite the Museum. At the baths: GRAND HÔTEL DU PAVILLON & DES BAINS DE MER, HÔTEL DE BRIGHTON, in the Boul. Ste. Beuve; HÔT. DE FOLKESTONE, HÔT. DE PARIS, HÔT. WINDSOR, Quai des Paquebots. There are also numerous *maisons meublées*, *pensions*, and furnished apartments, suitable for a prolonged stay.

Restaurants. HÔTEL DE FLANDRE, Quai de la Flotille 6 (déjeuner, 2, D. 2½ fr.); *Rolland*, Rue Monsigny 4, near the theatre; *Howe* (English), Grand Rue 83; also at the above-named hotels and at the railway-station.

Cafés. *Grand Café de Boulogne*, Rue Adolphe Thiers 63; *Taverne Anglo-Française*, Rue Monsigny 10.

Voitures de Place. From 6 a. m. to midnight, per drive 1½ fr., per hour 2 fr.; from midnight to 6 a. m. 2 fr. and 2½ fr. respectively; outside the town, per hr. 2½ fr.

Tramway to the Etablissement des Bains 10*c.*, at night 25*c.*

Steamers to Folkestone twice daily, fares 8*s.* 6*d.*, and 6*s.* 6*d.*; to London daily, fares 11*s.*, 8*s.*

Baths. *Sea-baths* (p. 336) ¾-1 fr., including machine and towels; subscription for 12 baths 8 fr. — *Fresh-water Baths* at the Hôtel des Bains.

Post and Telegraph Office, Rue Victor Hugo 25.

English Church in the Haute-Ville, the Basse-Ville, the Rue Royale, and the Rue de la Lampe.

Boulogne-sur-Mer, so called to distinguish it from Boulogne-sur-Seine near Paris, the *Bononia* (?) or *Gesoriacum* of the Romans, is an important seaport town, the capital of the Département Pas-de-Calais, situated on the *Liane*, with a population of 50,000, of whom upwards of 2000 are permanent English residents. The town may

be said to combine a certain degree of English comfort with French taste. It possesses 120 schools of various kinds, many of which enjoy a high reputation.

The *Basse-Ville* lies on a slight eminence on the right bank of the river. A broad street, named successively the *Rue de la Lampe*, *Rue St. Nicolas*, and *Grand' Rue*, leads from the *Pont de l'Ecluse*, to the *Haute-Ville*. This line of streets is intersected by another line formed by the *Rue Victor Hugo* and the *Rue Royale*, from N.E. to S.W., the busiest part of the town, where the principal shops are situated.

The *Museum*, in the *Grand' Rue*, contains interesting ethnographical and historical collections, some Egyptian antiquities, and a few pictures.

At the end of the *Grand' Rue*, on the left, is the *Esplanade*, a small Place, adorned with a colossal bust of Henri II., by *David*.

The *Haute-Ville*, enclosed by ramparts, is entered by the *Porte des Dunes*, within which, to the left, is situated the *Hôtel-de-Ville*, erected in 1734 on the site of an ancient castle, where the crusader Godfrey de Bouillon was born in 1065.

The church of *Notre-Dame*, a building in the degraded Italian style, erected in 1827-66, occupies the site of a Gothic church which was destroyed in 1793. The lantern which surmounts the dome is crowned with a colossal statue of the Virgin, which forms the most conspicuous point in the whole town. Extensive *View, comprising the 'dunes', the plateau traversed by the railway to Calais, in the foreground Napoleon's Column, and in the distance, in clear weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right, in the interior of the church (admission gratis).

The *Château*, situated at the N.E. angle of the *Haute-Ville*, in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, and dates from the 13th century. It is now converted into barracks and an artillery dépôt.

The *Harbour*, especially the W. part near the *Douane*, and the steamboat-quay, with the principal hotels, present a very busy scene. At the end of the harbour is situated the *Etablissement de Bains*, which is admirably fitted up. The garden is always open to visitors, but non-subscribers pay 20 c. for admission on concert days.

The *Pier*, or *Jetée*, on the N. side, which extends 650 yds. into the sea, is a favourite evening promenade. The opposite (W.) pier is 200 yds. longer. Both are provided with lighthouses.

The large semicircular *Basin* on the left bank of the *Liane* was constructed by Napoleon I. to accommodate the flotilla which was to convey his troops to England (see below).

The *Fish Market* is held early in the morning on the quay, near the *Hôtel des Bains*. The fishermen and their families occupy a se-

parate quarter of the town on the W. side, and form one-tenth of the population. They are remarkable for their adherence to the picturesque costume of their ancestors, and they differ considerably in character and customs from the other inhabitants of the town. Their wives, who are called *Matelottes*, exercise unlimited sway on shore, whilst the sea is the undisputed domain of the husbands.

Boulogne possesses upwards of 250 fishing-boats, which extend their voyages during the herring-fishery as far as the Scotch coast, and even to Iceland, and in favourable seasons realise as much as 60,000*l.* — The commercial importance of the harbour is increasing, and the goods which pass this way now amount to 320,000 tons per annum.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of marshals Soult, Ney, Davoust, and Victor, and collected in the harbour a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the English fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfiture of the undertaking.

NAPOLEON'S COLUMN, or the *Colonne de la Grande Armée*, a Doric column, constructed by Marquise, 172 ft. in height, situated 2 M. from Boulogne on the road to Calais, was founded in 1804 to commemorate the expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs in bronze, representing emblems of war. The view from the top resembles that commanded by the dome of Notre-Dame (custodian 1/2 fr.). Model in the museum (p. 328).

A *Block of Marble*, placed about 3/4 M. nearer the coast, commemorates the distribution of the decorations of the Legion of Honour to the army in 1804. In the vicinity is the pilgrimage-chapel of *Jésus Flagellé*.

Nearer the town, on the chalk cliffs (*falaises*) above the bathing establishment, are seen the scanty remnants of a Roman tower, called *La Tour d'Ordre* (a corruption of *turris ardens*), supposed to have been a lighthouse, erected in A. D. 40 by Caligula, who, like Napoleon, made an unsuccessful attempt to invade England from this point. The tower was 136 ft. in height and built of brick. When this district was conquered by the English in 1544, the tower stood at a distance of 200 yds. from the cliffs; but a century later it fell, and the sea has since made such encroachments that the fragments of the tower are now close to the brink. Model in the museum (p. 328).

FROM BOULOGNE TO PARIS.

159 M. CHEMIN DE FER DU NORD. Express in 4 1/2, other trains in 6-8 hrs.; fares 31 fr. 25, 23 fr. 45, 17 fr. 20 c.

Quitting the handsome station of Boulogne, the train traverses the valley of the Liane. The country soon becomes flat and uninteresting. 3 M. *Pont-de-Briques*; 5 1/2 M. *Hesdigneul*.

9 M. *Neufchâtel*. Beyond ($17\frac{1}{2}$ M.) *Etaples* the train crosses the *Bai de la Canche* by a viaduct. $20\frac{1}{2}$ M. *St. Josse*; $23\frac{1}{2}$ M. *Verton*; 28 M. *Conchit-le-Temple*; 34 M. *Rue*.

$40\frac{1}{2}$ M. *Noyelles* is situated in the midst of a dreary expanse of sand. In the vicinity the *Somme* was crossed by Edward III. before the battle of Crécy in 1346. — Branch-line to the right to (4 M.) *St. Valéry-sur-Somme*, whence William the Conqueror set out for England in 1066.

49 M. *Abbeville* (*Hôtel de la Tête de Bœuf*) is a cloth-manufacturing town, with 19,400 inhab., on the *Somme*, and connected with the sea by means of a canal. The principal building is the unfinished *Church of St. Vulfran*, founded by Cardinal d'Amboise, the minister and favourite of Louis XII., at the beginning of the 16th century.

The scenery becomes more picturesque as the train ascends the fertile valley of the *Somme*.

$54\frac{1}{2}$ M. *Pont-Remy*. From ($59\frac{1}{2}$ M.) *Longpré* a branch-line diverges to *Doulens* and *Le Tréport*. 64 M. *Hangest*; $68\frac{1}{2}$ M. *Picquigny*, with the considerable ruins of a stronghold of the 16th cent; $71\frac{1}{2}$ M. *Ailly-sur-Somme*; $72\frac{1}{2}$ M. *Dreuil*. The train now passes through three short tunnels and stops at —

$76\frac{1}{2}$ M. **Amiens**. — HÔTEL DE L'UNIVERS, HÔTEL DU RHIN, both in the Rue Noyon, the street opposite the station; HÔTEL DE FRANCE ET D'ANGLETERRE, Rue de la République 9 (formerly Rue des Rabuissans), nearer the centre of the town.

• *Amiens*, the ancient capital of Picardy, now that of the Department of the *Somme*, with 67,000 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents the *Avre* and the *Selle*. These streams form numerous canals, which are invaluable for the industrial purposes of the town. The principal manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. The lower part of the town, with its canals and narrow streets, is the manufacturing quarter, while the central part contains the best shops, and the new town is separated from both these quarters by handsome boulevards. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and entered the town on the following day.

The exit from the station is in the boulevards, opposite the Rue de Noyon, which we follow to the Place St. Denis, embellished with a bronze statue of *Ducange*, the eminent linguist (born at Amiens in 1610; d. 1688). The Rue St. Denis leads hence to the right, passing the *Palais de Justice*, built in 1871-76, to the —

*CATHEDRAL, one of the most imposing Gothic churches in Europe, erected in 1220-1288 by the architects *Robert de Luzarche*, *Thomas de Cormont*, and his son *Renault*. Length 157 yds., length of transept 71 yds., width of nave 48 yds. The heaviness of the building is insufficiently relieved by the lofty spire over the

transept, 392 ft. in height, or 145 ft. above the roof, re-erected in 1529. The two uncompleted towers of the W. façade belong to the 13th (the lower) and 15th cent., the former being 181 ft., the latter 210 ft. in height, but like the central spire they are too small for the edifice. The principal W. Portal, one of the finest parts of the building, was completed towards the end of the 14th century.

The FAÇADE contains three lofty recessed porches, richly adorned with reliefs and statues. '*Le beau Dieu d'Amiens*' is an admirable figure of the Saviour which separates the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two colossal statues of kings of Judah, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The *INTERIOR consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 147 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns, tapering towards the top. The stained glass in the rose-windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernised. The bronze monuments of the two bishops who founded the church, one on each side of the nave, are fine works of the 13th century. The wall of the choir is adorned with reliefs representing on the N. side the history of John the Baptist, on the S. side the life of St. Firmin, sculptured in 1489 and 1530. Behind the high-altar is the '*enfant pleureur*', a much admired, but over-rated weeping angel, by Blasset. At the entrance to the choir are large marble statues of St. Vincent de Paul and St. Carlo Borromeo. The transept contains some interesting reliefs, painted and gilded, of the beginning of the 16th century.

The *Choir Stalls, 110 in number, are fine specimens of carving executed in 1508-22. There are no fewer than 3650 figures. The subjects are scriptural, and also represent different worldly occupations.

The traveller should not neglect to visit the '*Triforium*', which commands a good survey of the interior of the church, and ascend thence to the external galleries and the tower.

Amiens contains little else to detain the traveller. In the Place at the back of the church is a statue in bronze of *Peter the Hermit*, or Pierre of Amiens, the promoter of the first crusade.

The *Musée de Picardie* (open on Sun., Tues., Thurs., 12-4), in the Rue de la République, contains mediæval works of art, antiquities, modern sculptures, and about 250 paintings by French masters, chiefly of the beginning of the present century (David, Gérôme, etc.). — In the same street is the *Bibliothèque Communale*, in front of which is a statue of *Lhomond*, the grammarian (d. 1794).

In a street running parallel with the Boul. du Mail, to the N., is a monument called the *Illustrations Picardes*, consisting of a figure of Picardy, surrounded with statues and busts of eminent natives of that province.

On the opposite side of the station, on the W. side of the town, is the pleasant *Promenade de la Hotoie*.

A branch-line connects Amiens with Rouen (in 3½-4 hrs.).

Soon after quitting Amiens the train crosses the Arve. 79½ M. Longueau is the junction of the Boulogne and Calais line with the Arras, Hazebrouck, and Calais line (p. 341).

Near (82 $\frac{1}{2}$ M.) *Boves* are the ruins of a château in which Henri IV. frequently resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*, on an eminence, commanded by a church of the 12th and 13th centuries. — 93 $\frac{1}{2}$ M. *La Faloise*.

99 $\frac{1}{2}$ M. *Breteuil*. The town, with 3000 inhab., 4 $\frac{1}{2}$ M. from the station (omnibus), contains remains of an abbey of the 11th-13th century. At the village of *Folleville*, 4 M. to the N. of Breteuil, are the ruins of a château, and a late-Gothic church containing a monument by Ant. della Porta. A view of these buildings is obtained from the railway, soon after Faloise is quitted.

104 M. *St. Just-en-Chaussée*, the centre of a hosiery-manufacturing district, and the junction of a line to Beauvais and Cambrai.

117 $\frac{1}{2}$ M. *Clermont de l'Oise*, a town with 6100 inhab., pleasantly situated on a hill, is commanded by an ancient castle which has been converted into a prison for women. Above the town rises the church of St. Samson, of the 14th and 16th centuries. The Hôtel-de-Ville, dating in part from the 14th cent., is said to be the oldest in the N. of France. The country here is well peopled and picturesque. Branch-line to Compiègne (p. 331).

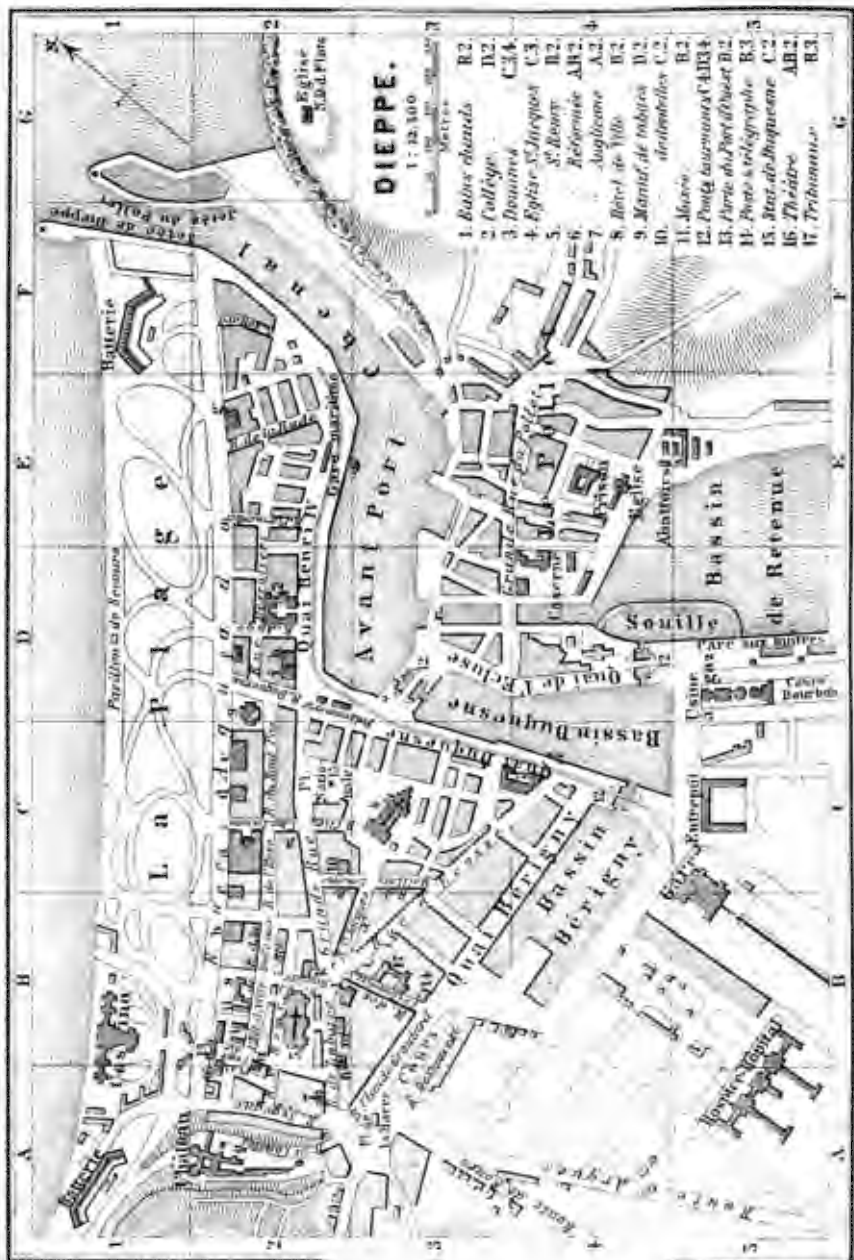
122 $\frac{1}{2}$ M. *Liancourt-sous-Clermont*, with 4000 inhab., is a manufacturing town. Part of an old château of the dukes of Rochefoucauld-Liancourt is still standing here. It was rebuilt by Jeanne de Schomberg in 1640, and has a beautiful park. The richly decorated church, dating from 1598, contains a good marble monument with two kneeling figures by *Coustou*. — By the desire of Henri IV., Gabrielle d'Estrées was married to a certain Seigneur de Liancourt, a man of deformed person and deficient intellect, on condition that he should never see her again after the ceremony.

127 M. *Creil*, beyond which the train skirts the *Oise*. Large porcelain-factory on an island in the river. Beauvais, see p. 331.

From Creil to (159 M.) Paris, see R. 21.

23. By Dover, Calais, and Amiens.

283 M. By EXPRESS (see 'Bradshaw'), starting from Charing Cross, Cannon Street, Victoria, Holborn Viaduct, and Ludgate Hill stations, in 10 $\frac{1}{2}$ -11 $\frac{1}{2}$ hrs.; sea-passage 1 $\frac{1}{2}$ -2 hrs.; fares 3*l.* and 2*l.* 5*s.*; tickets available for seven days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, 4*l.* 15*s.* and 3*l.* 15*s.* — Night-service at lower fares, 2nd class 3*l.* 6*d.*, 3rd 2*l.* (tickets available for three days only); return-tickets available for 14 days, 4*l.* 7*s.*, and 3*l.* 6*d.* — The London, Chatham, and Dover Railway (Victoria, Holborn Viaduct, and Ludgate Hill stations) also issues mixed tickets (first-class rail and second-class steamboat) for the night-service at 42*s.*, return-tickets 63*s.* — The direct route from Calais to Paris via Boulogne (see below) is shorter by 18 $\frac{1}{2}$ M. than the route by Hazebrouck and Arras; the fares are the same for both routes (from Calais to Boulogne, 27 M., in 50 min. to 1 $\frac{1}{2}$ hr.; fares 5 fr. 30, 3 fr. 95, 2 fr. 90 c.; to Paris, 186 M., in 5 $\frac{1}{2}$ -9 hrs.; fares 36 fr. 55, 27 fr. 40, 20 fr. 10 c.). Luggage should be registered before leaving England, in order that its examination at Calais may be avoided.



Calais. — **Hotels.** MEURICE, Rue de Guise; DESSIN, Rue Neuve; DE LONDRES, Rue de la Cloche; STATION HOTEL. — **Restaurants.** *Sainsard*, Rue de la Cloche; *Sauvage*, Rue de Guise; *Railway Restaurant*. Cafés *de Bellevue*, in the Grand' Place, and *de Paris*, Rue de la Mer. — **English Churches:** in Calais and in the Basse-Ville. — *Sea-Bathing:* to the N. of the Bassin de Retenue. — *Military Music* in the Grande Place on Sundays and Thursdays from 2 to 4 o'clock.

Calais, a town with 13,000 inhab., and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is one of the nearest points on the French coast. Dover is 21 M. distant.

The *Hôtel-de-Ville*, the handsomest building in the town, situated in the Place d'Armes, is adorned with busts of the *Duc de Guise*, 'libérateur de Calais en 1558', and *Richelieu*, the founder of the citadel in 1634. The church of *Notre-Dame*, on the E. side of the town, dating from the 12th and chiefly from the 14th cent., has been modernised. The handsome marble altar, an Assumption by *Zeghers* (1628), and a Descent from the Cross by *Rubens* may be inspected.

The *Harbour* is sheltered by two piers, one of which is 1100 yds. in length. The chalk cliffs and the castle of Dover are visible in clear weather. At the beginning of the long pier rises a marble *Column* commemorating the restoration of Louis XVIII. On the other side is a much frequented *Etablissement des Bains*. The faubourg of *Courgain*, between the column and the town, is chiefly inhabited by fishermen.

Calais, together with the *Basse-Ville*, contains nearly 2000 English residents, most of them being lace-manufacturers and persons of humble rank.

FROM CALAIS TO BOULOGNE. Stat. *St. Pierre-lès-Calais*, 2 M. from Calais, is a manufacturing place with 20,000 inhabitants. *Marquise*, a small town with marble quarries, is 7 M. from *Cap Gris Nez*, the nearest point to the English coast, and the proposed starting point of a submarine tunnel between France and England.

Boulogne, and thence to Paris, see R. 22.

24. By Newhaven, Dieppe, and Rouen.

By EXPRESS TIDAL TRAIN (during the season) from London Bridge and Victoria stations in 12-14 hrs. (see advertisements in 'Bradshaw'); single tickets, available for seven days, 33s., 24s., 17s.; return-tickets, available for one month, 55s., 39s., 30s.; sea-passage about 5 hours. Luggage should be registered at London or Newhaven in order to avoid examination at Dieppe; in returning, luggage registered to London is examined at Newhaven. The day express trains are first and second class only. This route from London to Paris is one of the cheapest and most interesting.

Dieppe. — **Hotels.** HÔTELS ROYAL (Pl. a; C, 2), BRISTOL (Pl. b; B, 2), DE LA PLAGE (Pl. c; C, 2), DES BAINS (Pl. d; C, 2), DU RHIN ET DE NEWHAVEN (Pl. e; B, C, 2), DES ÉTRANGERS (Pl. f; D, 2), DE DIEPPE (Pl. g; E, 2), all in the Rue Agrado, facing the shore and somewhat expensive. — GRAND HÔTEL DU NORD ET VICTORIA (Pl. h; D, 2), GR. HÔT. DE LONDRES, (Pl. i; D, 2), Quai Henri IV., opposite the steamboat-wharf; DE LA PAIX, Grande

Rue 212; DE ROUEN (Pl. k; B, 2), Rue de la Barre; CHARLOT D'OR (Pl. 1; B, 2), same street; DE PARIS (Pl. m; B, 2), Rue de la Comédie.

Restaurants. *Café-Restaurant du Casino*, on the beach, see below; *Au Faisan Doré*, Grande Rue 74; *Lafosse*, Grande Rue 90; *Petit Hôtel des Arcades*, Arcades de la Bourse, déj. 1³/₄, D. 2 fr.; *Buffet*, at the station.

Cafés. *Café Suisse*, Grande Rue, and in the Arcades; *Café de Rouen*, *Café des Tribunaux*, both in the Grande Rue.

Cabs with seats for two pers. 1¹/₄ fr. per drive (after midnight 2 fr.), 1¹/₂ fr. per hr.; with four seats 1¹/₂-2¹/₂ and 2¹/₂-3¹/₂ fr. respectively.

Steamboats to Newhaven twice a day in summer, daily in winter.

English Church Service every Sunday.

The *Carved Ivory* of Dieppe is a specialty of the place.

Dieppe, with 20,300 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Argues*, which forms a harbour capable of containing vessels of considerable size. The estuary was formerly called the '*Deep*', from which the town derives its name. In spite of the vicinity of Havre, Dieppe still carries on a considerable trade in coals with England and in timber with Norway and Sweden. Fish is, however, the staple commodity of the place. Dieppe is also a fashionable watering-place, being annually visited by numerous English, as well as French families.

The *Casino* or *Etablissement des Bains* (Pl. A, B, 1), the principal attraction for visitors, is a handsome brick and glass structure replete with every convenience (adm. in the forenoon 50 c., afternoon 1 fr., evening 2-3 fr.; cheaper for subscribers). In front of it are placed about 200 small tents, used as dressing-rooms, from which the bathers descend into the water, accompanied by a *guide-baigneur*, if necessary. In fine weather the scene is very amusing, and novel withal to the English visitor.

On the way from the bathing-place to the town is the *Bazaar*, occupying a circular space, in the centre of which is a mast, with a red flag hoisted when the tide is favourable for bathing. The carved ivory of Dieppe may be purchased here.

On a precipitous white cliff near the bazaar rises the handsome and extensive *Castle* (Pl. A, 1, 2), with its massive walls, towers, and bastions, erected in 1433 as a defence against the English. In 1694, however, it was unable to resist the cannonade of the English fleet, then returning from an unsuccessful attack on Brest, and the unequal contest resulted in the total destruction of the town. The view from the castle is very extensive.

The church of *St. Jacques* (Pl. 4; C, 3), the patron saint of fishermen, in the *Place Nationale*, is an interesting florid Gothic edifice dating from the 12-16th centuries. It contains numerous rich sculptures and stained-glass windows. Near the church is the *Statue of Duquesne* (Pl. 15), erected in 1844, a celebrated admiral and native of Dieppe (d. 1687). — The *Jetée de l'Ouest*, at the N.W. end of the town, affords a pleasant evening promenade, and with the opposite *Jetée de l'Est* protects the entrance to the harbour. Towards the S.E. the harbour terminates in the *Bassin de Retenue*, which is flanked by the *Cours Bourbon*, an avenue ²/₃ M. in length.



The *Oyster Park* which the Bassin de Retenue contains was formerly one of the principal sources from which Paris derived its supplies. The oysters are first brought from the inexhaustible beds of *Cancale* and *Granville* to *St. Vaast* near Cherbourg, whence they are afterwards removed to Dieppe. Here they are 'travaillées', or dieted, in such a way as materially to improve their flavour and render them fit for exportation. Adjoining the oyster-park is an unpretending restaurant, where the delicious bivalve may be enjoyed in perfection (generally 1 fr. per dozen and upwards).

Le Pollet, a suburb of Dieppe inhabited by sailors and fishermen, adjoins the Bassin de Retenue on the N. side. The population is said to be descended from an ancient Venetian colony.

On the coast, $1\frac{1}{2}$ M. to the N. E. of this point, is situated the so-called *Camp de César*, near which there is another *Bathing-place*, with a restaurant, affording greater privacy than the beach at Dieppe.

The most interesting point in the environs of Dieppe is the ruined castle of *Arques*, situated about 4 M. to the S. E., and memorable as the scene of a victory gained by Henri IV. over the League in 1589.

The excursion may be made by boat (ascent $1\frac{1}{4}$, descent $\frac{3}{4}$ hr.) or by carriage (in $\frac{3}{4}$ hr., viâ *St. Pierre*). The view from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*, and repays the ascent.

FROM DIEPPE TO PARIS.

125 $\frac{1}{2}$ M. RAILWAY viâ Rouen in 3 hrs. 50 min. to 6 $\frac{1}{2}$ hrs.; fares 20 fr. 65, 15 fr. 50, 11 fr. 35 c. — Another line leads viâ *Neufchâtel*, *Gournay*, *Gisors*, and *Pontoise* (in 5 $\frac{1}{3}$ hrs.; fares the same).

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and then enters the valley of the *Scie*, which it crosses 22 times. After passing several unimportant stations, it reaches *Malaunay* (p. 352), where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

38 M. Rouen. — *Hotels.* HÔTEL D'ANGLETERRE (Pl. a; D, 5, 6), Cours Boieldieu 7-8; HÔTEL D'ALBION (Pl. b: C, 6), Quai de la Bourse 16; HÔTEL DU NORD (Pl. c; C, 4), Rue de la Grosse Horloge 91; HÔTEL DE PARIS (Pl. d; D, 6), Quai de Paris 51; HÔTEL DE FRANCE (Pl. e; E, 4), Rue des Carmes 97-99; all these of the first class, R. 2 $\frac{1}{2}$ -12 fr. (enquiry should be made beforehand), L. $\frac{3}{4}$ -1, A. $\frac{3}{4}$ -1, déj. à la carte, D. 3 $\frac{1}{2}$ -4 fr. — Less pretending; HÔTEL DE LA POSTE (Pl. f; C, 4), Rue Jeanne d'Arc 72, R. 2 fr., A. 50 c.; DE LA CÔTE DE BALINE (Pl. g; D, 5), Rue du Bac 18-20; LISIEUX, Rue de la Savonnerie 4, well spoken of; d'ESPAGNE, DE DIEPPE (Pl. h; C, 2), near the station on the right bank.

Restaurants. *Moulin*, Rue Jacques-le-Lieur 10, behind the Hôtel d'Angleterre; *Pomet*, Quai de Paris 34; *Guilmet*, Rue des Charrettes 46, also behind the Hôtel d'Angleterre (déj. 1 $\frac{1}{2}$, D. 1 $\frac{3}{4}$ or 2 fr.); *de Paris*, Rue de la Grosse Horloge 95 (same charges).

Cafés. *Thillard*, Cours Boieldieu 5; *Houdard*, Quai de Paris 58; *Drieux*, Place Notre-Dame.

Tramways traverse some of the principal streets and also extend to the suburbs: fares 10-50 c. — *Omnibus* to Bon-Secours, starting from the stone bridge, 60 c.

Cabs ('*Citadines*') 1 $\frac{1}{2}$ fr. per drive, 2 fr. per hour; at night (12-6 a.m.), 2 $\frac{1}{2}$ or 3 fr.; each trunk 20 c.

Post and Telegraph Offices, Rue Jeanne d'Arc 45 (Pl. C, 4), Place de l'Hôtel-de-Ville, railway-station of the right bank, etc.

English Church Service in the *Temple Protestant*, Ile de la Croix, by the stone bridge.

Steamboat to La Bouille (p. 348), several times daily (90c.); to Havre daily in summer in 5-6 hrs. (6 or 4 fr.), pleasant, but somewhat tedious.

Rouen, the Roman *Rotomagus*, formerly the capital of Normandy, now that of the Department of the Seine Inférieure, with 105,000 inhab., exclusive of the suburbs, is a very important cotton manufacturing place, sometimes not very aptly called the Manchester of France, and is also one of the principal depôts of the wines of Bordeaux. It is the richest of French cities in mediæval architecture, though the recent construction of handsome streets like those of Paris has swept away several of the monuments of antiquity that had been spared by the Huguenot wars and the Revolution. The old walls of the town, which bade defiance to Henry V. of England in 1415 and to Henri IV. of France in 1591, have been converted into boulevards planted with trees.

The city is bounded on the S. by the Seine, which is here upwards of 300 yds. in breadth, and which separates Rouen from the suburb of *St. Sever* (20,000 inhab.). The quays extending along the bank for 1½ M. always present an animated picture. The river is crossed by two bridges. The *Pont de Pierre* (Pl. E, 6), the upper of these, constructed in 1829, passes over the lower end of the *Ile Lacroix*, where there is a statue of *Corneille*, a native of Rouen (d. 1684), by David d'Angers. Farther down the river is the *Pont suspendu* (Pl. D, 6), a suspension-bridge completed in 1836, which affords an admirable view. *Le Cours Boieldieu* (Pl. C, D, 5, 6), a small promenade opposite the latter, is adorned with a statue of the eminent composer *Boieldieu* (d. 1834). Adjacent are the *Théâtre des Arts* (Pl. 12; D, 5, 6) and the *Bourse*, the latter a building of the 18th century. In the Place St. Sever, on the opposite bank, is a statue of the *Abbé de la Salle* (d. 1719), the founder of the society of 'Frères de la Doctrine Chrétienne'.

The **Cathedral*, or *Notre-Dame* (Pl. 1; D, E, 4), the principal parts of which date from 1207-80, is one of the grandest Gothic edifices in Normandy, although remarkably unsymmetrical in plan. The central portal of the W. façade, towards the Place, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the beginning of the 16th cent., and profusely decorated in the florid style. The sculptures over the chief entrance, of no great merit, represent the Genealogy of Christ, with the Beheading of John the Baptist on the left, and the Virgin and saints on the right. The two unfinished towers of the façade are of unequal height. The **Tour de Beurre*, the loftier and more beautiful, 230 ft. in height, derives its name from having been erected with the money paid for indulgences to eat butter during Lent. The central spire over the transept, having been ignited by lightning and burned down in 1822, was replaced by a most unsightly tower of cast iron, 465 ft. in height. A spiral staircase ascends to the summit. The two side-portals,

dating from the 15th cent., are of great interest, especially that on the N., called the *Portail des Libraires* from the book-stalls that once occupied the court.

The INTERIOR of the church (149 yds. in length; transept 59 yds. in length; nave and aisles 35 yds. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. Part of the stained glass dates from the 13th century. The first chapel on the right, in the Tour de Beurre, contains a large altar-piece, representing the Crucifixion and the Martyrdom of St. Stephen, and also several monuments of the 13th and 14th centuries. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue Epée* (d. 943). The *Chapelle du Christ*, adjoining the high-altar, contains an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Cœur de Lion* (d. 1199), discovered in 1838; his heart is interred below. Its original resting-place in the choir is indicated by a small marble tablet. *Henry II.* of England (d. 1189) is also buried in the choir.

To the right in the beautiful **Chapelle de la Vierge* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who was also a cardinal, by *Roland Leroux*, erected in 1525. To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand seneschal of Normandy, erected by his widow, the celebrated *Diana of Poitiers* (d. 1566), mistress of *Henri II.*, and attributed to *Jean Cousin* and *Jean Goujon* (p. 112). — The altar-piece, an Adoration of the Shepherds, is by *Ph. de Champaigne*.

**St. MACLOU* (Pl. 2), 'un diminutif de St. Ouen', as it has been called, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1869. The exquisitely carved reliefs on the wooden doors are ascribed to *Jean Goujon*.

***St. OUEN* (Pl. 3), one of the most beautiful Gothic churches in existence, far surpasses the cathedral, both in extent and in excellence of style. It was founded in 1318, and completed towards the close of the 15th century. The original plan having been followed throughout, the edifice exhibits a rare harmony of design. The tower over the transept, 268 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery which commands a fine prospect.

The rich *Façade* contains three portals adorned with numerous statues and reliefs. The S. '*Portail des Marmousets*', so called from the figures of the animals with which it is adorned, deserves minute inspection. The reliefs over the door represent the Death and Assumption of the Virgin. Above this portal is a magnificent rose-window, still higher is an arcade with eleven statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), archbishop of Rouen. The towers have recently been completed, although not in strict harmony with the rest of the edifice.

The proportions of the interior (151 yds. in length, 28 yds. in width; transept 46 yds. in length; 106 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the numerous windows, 135 in number, all filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine rose-windows, also filled with stained glass.

The verger (1 fr.) shows the choir-chapels, and points out several spots which command fine views of the interior. The whole of the interior is reflected in the bénitier near the W. door.

At the back of the church and the adjoining Hôtel-de-Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church on the same site.

The HÔTEL-DE-VILLE (Pl. 4; E, 3), on the N. side of the church, a building in the Italian style, was formerly part of the monastery of St. Ouen. It contains the *Municipal Library*, consisting of 120,000 vols. with several valuable MSS. In front of the edifice rises the *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

Behind the statue of Napoleon is the *Rue Thiers*, leading to the *Jardin Solférino*, at the S.E. corner of which stands the —

MUSÉE DE PEINTURE (Pl. 18; C, D, 3), containing a collection of Italian, Dutch, and modern French pictures. It forms one wing of a large new building destined to contain all the collections belonging to the town. The picture-gallery is open daily from 10 to 4 or 5.

First Floor. We proceed from the staircase through the large hall, and begin with the room on the left. — Room I. To the right of the entrance: 344. *Palma Giovine*, Ecce Homo; 343-345. *Perugino*, Adoration of the Magi, Baptism of Christ, Resurrection, three panels of an altarpiece, the centre of which is at Lyons; 499. *Guercino*, Head of a man; 355. *Tiepolo*, Card-players; 324. *Ag. Carracci*, St. Francis of Assisi; 537. Ascribed to *Titian*, Portrait; 353. *Ribera*, The good Samaritan; 321. *Caravaggio*, Philosopher; 334. *Guercino*, Visitation; 354. *Solimena*, Columbus receiving the papal Bull on his return from America; 322. *Caravaggio*, St. Sebastian attended by Irene. — Room II. 12. *L. Boulanger*, Mazeppa; 550. *Corot*, Environs of Ville d'Avray; 571. *Sorieul*, Episode of the Retreat of Moscow in 1812; *Court* (Rouen), Sketch; 4. *Bellangé*, Cavalry-charge at Marengo; *37. *Eug. Delacroix*, Justice of Trajan; 289. *Stevens*, Dog's work; 889. *Ferrier*, Martyrdom of St. Anna. — Room III. Works by *La Hire*, *Deshayes*, *Poussin*, and other French masters of the 17th century.

We now return to the entrance and visit the rooms to the right, on the side next the garden. — Room IV. contains nothing of special note. — Room V. Drawings by *Géricault* (p. xxxiii), who was a native of Rouen. — Room VI. 231. *Ph. de Champaigne*, Choir of angels; 259. *Jordaens*, Jesus in the house of Lazarus. — Room VII. *285. *Tilborg*, Rustic fête; 257. *Huysmans*, Landscape; 258. *Jordaens*, Head of an old man; *301. *Gerard David*, The Virgin, with angels and saints, painted in 1509 for the Carmelite nuns of Bruges; 286, 287. *Thulden*, Archduke Albert of Austria and his wife Isabella; 232. *Conincklo*, Circumcision; 282. *Snyders*, Wild-boar hunt. — The other rooms contain nothing noteworthy.

Second Floor. Room I. (to the right). 60-90. Paintings by *Jouvenet*, a native of Rouen. — Room III. 35. *L. David*, Mme. Le Brun; 107. *Mme. Le Brun*, The opera-singer Grassini. — Room IV. *Morel-Fatio* (of Rouen), The 'Vengeur' engaged in combat. — The other rooms contain drawings, sketches in crayons, large pictures by *La Hire*, *Lemonnier*, and *Hallé*, etc.

The adjacent church of *St. Laurent* (Pl. D, 3), a building of the 15th and 16th cent., with a fine tower, is now used as a magazine. The church of *St. Godard* (Pl. D, 2, 3), dating partly from the 16th cent., contains some admirable modern stained-glass windows and mural paintings.

The *Tour de Jeanne d'Arc*, in the *Rue de Jeanne d'Arc*, is a relic of a citadel erected by Philip Augustus in 1205, where Joan of Arc was once imprisoned. — The church of *St. Patricia* (Pl. B,

C, 3), a little to the W. of the Jardin Solférino, contains some beautiful stained-glass windows of the 16-17th cent., one of which, the last in the left aisle, is ascribed to *Jean Cousin*.

The *PALAIS DE JUSTICE (Pl. 7; C, D, 4), in the late florid Gothic style, resembles the handsome town-halls of Belgium, although consisting of a single story only. The central part of the edifice and the projecting wings form an entrance-court, enclosed by a railing. The left wing, the *Salle des Procureurs* or *des Pas-Perdus*, erected in 1493, is a spacious hall with an open roof, once used as an exchange. The central part was erected six years later, for the *Cour de l'Echiquier*, the supreme tribunal of Normandy, which under Francis I. was styled 'parlement'. The assizes are now held here. The concierge lives in the right wing, a modern addition.

The TOUR DE LA GROSSE HORLOGE, or *Belfroi* (belfry; Pl. 8), which rises in the vicinity, was erected in 1389. The bridge across the street, and the arch which unites the tower with the Hôtel-de-Ville, date from 1527. Several of the houses in this narrow, but very picturesque *Grand' Rue* merit inspection.

Farther to the W., near the *Theatre* (Pl. 9), is the *Place de la Pucelle*, where Joan of Arc was burned at the stake in 1431. About 24 years later she was declared innocent of the crime of witchcraft by a papal bull, and the French, who it is well known had been her betrayers, being now masters of Rouen, erected a cross to her memory on the spot where she had suffered. The place is now occupied by a paltry figure over a fountain.

The adjoining *HÔTEL DU BOURGTHÉROULDE (Pl. 10), which was erected at the close of the 15th cent., in the style of the Palais de Justice, contains a number of reliefs, one of which represents the interview on the 'Field of the Cloth of Gold'. The graceful hexagonal tower is decorated with sculptures from scriptural subjects. The building is now occupied by the Comptoir d'Escomptes, and is open to the public on week-days (on Sun. apply to the concierge).

At the end of the Rue de la République is the large *Fontaine Ste. Marie*, erected by Falguière in 1879. To the left are the buildings of an old convent, now containing the *Town Collections of Antiquities, Pottery, and Natural History*.

The *Musée d'Antiquités* (Pl. 5; D, E, 1), the entrance of which is by the first door to the left, surmounted by a fine statue of Diana, is open on Sun. and Thurs. from 12 to 4 and to strangers at other times for a fee (1 fr.). It contains mediæval sculptures in stone and wood; stained glass; curiosities of various kinds from old houses and churches that have been demolished; Roman antiquities, including a large mosaic; weapons, locksmith's work, coins, medals, etc.

The *Musée de Céramique*, which occupies one side of the cloisters, contains a rich collection of Rouen fayence of the 17th and 18th centuries.

The *Muséum d'Histoire Naturelle*, the entrance to which is a little lower down, is open daily 10-4, Sat. excepted. The collection of birds on the second floor is particularly worthy of notice.

Descending from the Hôtel du Bourgthéroulde to the Quai du Havre, we follow the quay to the *CÔTE STE. CATHERINE (405 ft.),

which rises at the E. end of the city, immediately beyond the *Champ-de-Mars*. The ascent takes $\frac{1}{2}$ hour. The summit is occupied by a few fragments of a fortress, which Henri IV. caused to be demolished, and commands an extensive view.

A still finer prospect may be enjoyed from the recently constructed pilgrimage-church of *Notre-Dame de Bon-Secours*, or simply **BON-SECOURS* as it is usually called, situated on the lofty bank of the river, 2 M. above Rouen. The view embraces the city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant excursion may be taken to *La Bouille*, $12\frac{1}{2}$ M. below Rouen, by steamboat. The right bank of the Seine is bounded by precipitous chalk-hills, and studded with picturesque country-houses and parks, while the left bank consists of rich meadows and pasturage.

La Bouille (*Hôtel de la Renaissance*) is a small but busy town, where several important high-roads unite. The *Château de Robert le Diable*, the scanty ruins of which occupy the top of a neighbouring height, affords a charming view of the wooded hills, the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

FROM ROUEN TO PARIS. Passing by means of three tunnels under the Boulevards St. Hilaire and Beauvoisine, and the Côte Ste. Catherine, the train crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the church of *Bon-Secours*. At *Sotteville* the English church is situated. From (44 M.) *Oissel* a branch-line runs to *Elbeuf* (*Hôtel de Paris*), 6 M. distant, a cloth-manufacturing town, with 22,000 inhabitants. Beyond *Oissel* the train crosses the Seine. — $48\frac{1}{2}$ M. *Pont de l'Arche*, where the Seine is again crossed, above the influx of the *Eure*, is the junction of a line to *Gisors*; it possesses a fine church of the 15th century. — 56 M. *St. Pierre de Vauvray*, whence a branch-line diverges to *Louviers*, a town with large cloth-factories. The train now penetrates the chalk-hills by means of two tunnels.

The station of (64 M.) *Gaillon* lies opposite the village of *Courcelles*. The château of Gaillon, erected in 1500, and now used as a prison, was one of the finest in Normandy, and a favourite residence of Francis I. The lofty façade has been removed to the court of the *Ecole des Beaux-Arts* at Paris (p. 243).

On the right bank of the Seine, near (3 M.) *Les Andelys*, are the ruins of the castle of *Gaillard*, erected by Richard Cœur de Lion to command the navigation of the Seine and protect Normandy against the French monarchs. It afterwards became a state-prison, and in 1314 was the scene of the murder of Margaret of Burgundy, wife of Louis X. (see p. 240). It was destroyed by Henri IV., along with the castles of several dangerous Norman barons.

$75\frac{1}{2}$ M. **Vernon**, once a strongly fortified town, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The *Church* is an interesting building of the 12th–15th century. The château of *Bizy* in the vicinity was once the property of Louis Philippe. A

branch-line to *Gisors* diverges here. To the left are the ruins of the castle of *Châteauneuf*, constructed by Philip Augustus.

The long tunnel between *Bonnières* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of *Rosny*, Sully, the celebrated minister of Henri IV., was born in 1559. It was afterwards the property of the Duchesse de Berry, who resided in it from 1818 to 1830.

92½ M. **Mantes** (*Hôtel du Grand Cerf*), a picturesque town with 5700 inhab., is surnamed '*La Jolie*'. The lofty towers of the Gothic church of *Notre-Dame*, dating from the end of the 12th cent., are conspicuous objects in the town. The portal is richly sculptured. The old tower of *St. Maclou*, 14th cent., is also interesting. It was at Mantes that William the Conqueror received by a fall from his horse the injury of which he afterwards died at Rouen (1087). The railway from Paris to Caen and Cherbourg diverges here.

The line continues to skirt the banks of the Seine, and frequently commands fine views. Several unimportant stations.

108 M. **Poissy**, a town with 5000 inhab., was the birthplace of St. Louis, who frequently styled himself '*Louis de Poissy*'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne, the celebrated theological faculty of Paris. — The principal church, a fine building of the transition-style of the 12th cent., has recently undergone restoration.

111 M. *Achères*, in the forest of St. Germain (pp. 311, 312), the junction of the direct line to Dieppe (viâ Pontoise, p. 329). At (114 M.) *Maisons-Laffitte* the Seine is again crossed. The château was formerly the property of the Comte d'Artois (Charles X.). It was afterwards presented to Marshal Lannes by Napoleon, and finally purchased by M. Laffitte, the banker. In the vicinity is a race-course (p. 38.). Near (120 M.) *Colombes* the line recrosses the Seine. St. Germain with its palace is a conspicuous object on the hill to the right.

The Seine is crossed for the last time at *Asnières* (p. 281), where the lines to Argenteuil and Versailles diverge. The train now passes *Clichy* and intersects the fortifications of Paris; on emerging from a short tunnel under the Place de l'Europe it reaches the station in the Rue St. Lazare at —

125½ M. **Paris**. Conveyances, see p. 1.

25. By Southampton, Havre, and Rouen.

By RAILWAY to Southampton in 3 hours; by STEAMBOAT to Havre daily in summer, thrice a week in winter, generally at 11. 45 p. m. (see advertisements in '*Bradshaw*') in 9-10 hrs.; by *Express* from Havre to Paris in 4¼-4½ hrs.; quick trains, 6 hrs.; ordinary trains, 7½ hrs. omnibus from

the quay to the station at Havre not included in the fare. Single tickets, available for seven days, 33s. and 24s.; return-tickets, available for one month, 55s. and 39s. — Luggage may be registered direct to Paris. — This route is pleasant in fine weather.

By STEAMBOAT from London to Havre direct once a week (see advertisements of General Steam Navigation Co.), average passage, including 5-6 hrs. in the Thames, 18 hrs.; fares 13s. and 9s.; return-tickets available for one month, 20s. 6d. and 14s.

Le Havre. — **Hotels.** HÔTEL FRASCATI (Pl. 1; A, 3), opposite the beach, good table d'hôte, and baths; DE L'EUROPE (Pl. a; B, 2), Rue de Paris 121; DE BORDEAUX (Pl. b; B, 1), Place Louis XVI.; D'ANGLETERRE (Pl. d; B, 1), Rue de Paris 124 and 126, R. 2-5, déj. 2½, D. 3½ fr.; DE NORMANDIE (Pl. c; B, 2), Rue de Paris 106; RICHELIEU (Pl. e; B, 2), Place Richelieu, near the office of the railway-omnibus; DE L'AMIRAUTÉ DE PARIS (Pl. f; C, 3), Grand-Quai 41-45, with view of the harbour; TORTONI, Place Louis XVI.; DU PLAT D'ARGENT (Pl. h; B, 2), near the Place Richelieu, unpretending, R. 1½ fr.

Restaurants. *Tortoni*, in the Arcades of the Place Louis XVI., déj. 3, D. 4 fr.; *Plat d'Argent*, see above, déj. 1¾, D. 2 fr.

Cafés. *Tortoni*, see above; *des Arcades*, also in the Place Louis XVI.; *Guillaume Tell*, Place de l'Hôtel-de-Ville. — *Café Chantant de l'Alcazar*, Chaussée d'Ingouville, concert every evening.

Cabs. In the town, per drive 1 fr. 40 c., per hr. 1 fr. 80 c. (at night one-half more); in the suburbs 2 or 2¼ fr.

Tramways. There are four tramway-lines, the only important one of which for strangers is that to St. Adresse.

Post and Telegraph Office (Pl. C, 1), Boul. de Strasbourg.

Steamboats to Honfleur, Trouville, Caen, Southampton, London, New York, etc.

English Church, Rue d'Orléans; **American**, Rue de la Paix.

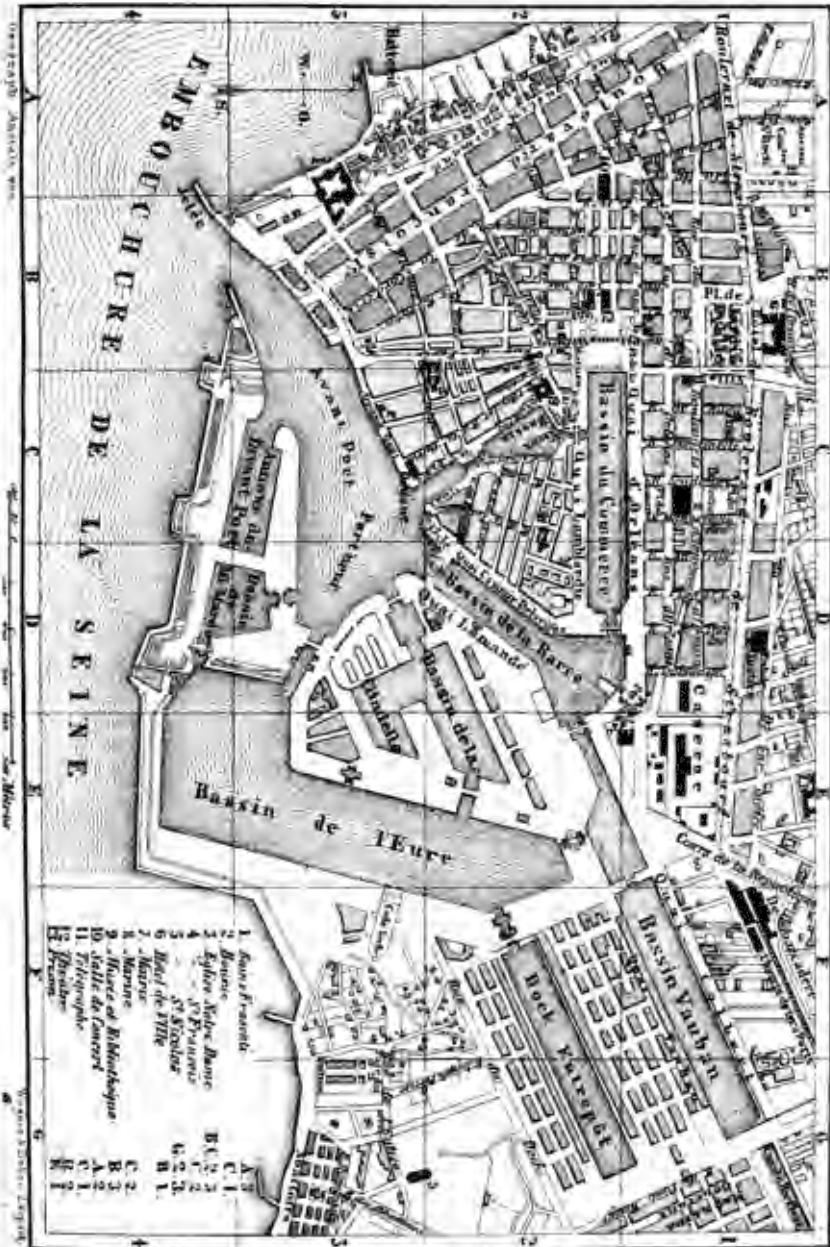
Le Havre, formerly called *Havre-de-Grâce*, from a chapel of Notre-Dame-de-Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516. It is now the seaport for Paris, and next to Marseilles the most important in France (92,000 inhab.). The buildings and the commercial prosperity of the town are of very recent origin. Its situation at the mouth of the Seine is extremely advantageous. The average annual value of the exports and imports is about 3000 million fr., or one-fourth of the entire foreign trade of France.

The RUE DE PARIS, intersecting the town from N. to S., is the centre of traffic. It begins at the *Place de l'Hôtel-de-Ville*, crosses the *Place Louis XVI.*, with the *Theatre*, and the *Place de la Bourse*, and ends near the harbour. Near the end is the church of *Notre-Dame* (Pl. 3; B, C, 2), built in the 16th cent. in a style showing the transition from Gothic to Renaissance forms. The new BOULEVARD DE STRASBOURG (Pl. E, D, C, 1), beginning at the railway-station, also leads to the sea, passing the new *Palais de Justice*, the *Sous-Préfecture*, the *Bourse* (Pl. 2; C, 1), a fine Renaissance edifice, finished in 1880, and the handsome modern *Hôtel-de-Ville*.

The old fortifications have been demolished, but the town and harbour are commanded by new forts erected on the heights of *Ingouville* and *Ste. Adresse* (see below).

The extensive docks are capable of containing 500-600 vessels of considerable tonnage. The largest is the *Bassin de l'Eure*, 50

Le Havre.



acres in area, constructed in 1846-1856, where the huge Transatlantic steamers lie. The *Bassin du Roi* (Pl. C, 2), originally excavated in 1669, is connected with the *Bassin du Commerce* (Pl. C, D, 2), adjoining which is the *Bassin de la Barre* (Pl. D, 2). The *Bassin Vauban* (Pl. F, G, 1) is another large dock, a little to the N. There is also an extensive and well-protected 'Avant Port', or outer harbour. About 3500 steamers, of an aggregate burden of $2\frac{1}{2}$ million tons, enter Havre annually.

In 1796, *Admiral Sir Sidney Smith*, in an unsuccessful attempt to capture a French vessel, close to the guns of the citadel, was stranded on the shallows of the estuary of the Seine, and taken prisoner by the French.

Opposite the harbour rises the *Musée* (Pl. 9; B, 3), in front of which are statues by David d'Angers of *Bernardin de St. Pierre* (author of 'Paul et Virginie', to which the reliefs refer) and *Casimir de la Vigne*, the dramatist, both natives of Havre. The Museum (open daily, except Sat., 10 to 4 or 5) contains stuffed animals, casts, pictures, coins, etc., and a library of 30,000 volumes.

The **Jetée du Nord*, or N. pier, near the *Hôtel Frascati*, terminating in a lighthouse, commands a fine view, and is a favourite promenade. Numerous boats here afford the visitor an opportunity of enjoying an excursion by water.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal should ascend the height on which *Ingouville*, a town with 12,000 inhab., is situated. Ingouville, and *Graville*, another contiguous town, were united with Havre in 1856, and contain many handsome villas and gardens. The *View embraces the town with its forest of masts, the estuary of the Seine, and the sea. A tramway, starting from the Boulevard de Strasbourg, runs to *Ste. Adresse*, a favourite little bathing-place $2\frac{1}{2}$ M. to the N.W. of Havre. Visitors should alight either at the 'Quatre Chemins' (20 or 10 c.) or the Rue des Bains (35 or 30 c.), and proceed to the lighthouse, *Phares de la Hève*, which commands an admirable view.

Havre being a convenient point of embarkation for the New World, shoals of emigrants are periodically encountered here.

Honfleur (*Cheval Blanc; Dauphin*), a picturesque fishing-town, on the opposite bank of the estuary of the Seine (by steamboat in 35 min., fares 2 fr., 1 fr. 25 c., 75 c.), with 9,500 inhab., affords pleasant summer quarters. (Railway in 6-8 hrs. to Paris by *Lisieux*, a station on the Paris and Cherbourg line.) The **Côte-de-Grâce* with its pilgrimage chapel commands a magnificent view. The church of *Ste. Catherine* contains two pictures of some merit by Quellin and Jordaens. Eggs, poultry, vegetables, and fruit are largely exported from Honfleur to England.

Trouville-sur-Mer, situated about 10 M. to the S.W. of Honfleur (by railway in 30 min.; by steamboat from Havre in 1 hr.), is now a fashionable watering-place (5800 inhab.). The situation is pleasant, and the beach for bathing excellent. A number of handsome villas have sprung up in the environs. *Deauville*, a rival of Trouville, and a number of less pretending watering-places sprinkled along the coast also afford good summer quarters.

FROM HAVRE TO PARIS.

142½ M. RAILWAY in 4½-7½ hrs.; fares 28 fr. 10, 21 fr. 5, 15 fr. 45 c. — STEAMBOAT up the Seine to Rouen daily in 7-8 hrs.; fares 5 and 4 fr., tedious, but scenery very pleasing at places.

The railway-station at Havre is near the Cours de la République, not far from the Bassin Vauban. On quitting the station we observe *Graville*, with its curious church of the 11th cent., on the high ground to the left.

4 M. **Harfleur**, the first station, once an important seaport, has long since yielded up its traffic to Havre. Its harbour has been filled up by the deposits of the *Lézarde*, which falls into the Seine here. In 1415 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed. — Beyond (15½ M.) *Beuzeville-Bréauté* the train crosses a lofty viaduct.

19½ M. *Bolbec-Nointot* is the station for **Bolbec**, a thriving manufacturing town with 11,100 inhab., 2 M. to the S.

26¼ M. **Yvetot** is another manufacturing place, with 9000 inhab., the ancient counts or soi-disants kings of which are thus playfully described by Béranger: —

'Il était un roi d'Yvetot,	Dormant fort bien sans gloire,
Peu connu dans l'histoire,	Et couronné par Jeanneton
Se levant tard, se couchant tôt,	D'un simple bonnet de coton'

30 M. *Motteville* is connected with the Dieppe railway by a branch-line to *Clères* (31 M.). Another branch runs to *St. Valéry-en-Caux*, frequented as a bathing-place. The pleasant village of *Pavilly* is commanded by the château of *Esneval*, now used as a manufactory. The train quits the undulating and fertile table-land of the *Pays de Caux*, and descends to the viaduct of *Barentin*, 570 yds. in length, and 100 ft. above the level of the valley. It soon enters a tunnel, nearly 1½ M. in length, beyond which it reaches (44½ M.) *Malaunay*, where the Dieppe line diverges. From this point to Rouen, and to Paris (142½ M. from Havre), see pp. 343-349.

B. ROUTES FROM PARIS TO THE RHINE AND SWITZERLAND.

26. From Paris to Cologne, by Namur and Liège.

307½ M. By EXPRESS from the Station du Nord in 12 hrs., by ordinary trains in 17-18 hrs.; fares 58 fr. 95, and 43 fr. 85 c. — First-class passengers only are conveyed by the express trains. The second-class carriages of the French and Belgian lines are inferior to those of the German railways.

Passengers with through-tickets undergo no custom-house examination, except that of small articles carried in the hand, until they reach their destination (Aix-la-Chapelle, or Cologne). Carriages are not changed by the express trains from Paris to Cologne, but their position in the train is often altered, and the traveller should observe the number of his carriage on quitting it.

At Creil (p. 331) the trains for Boulogne, Calais, Lille, Ghent, and one of the routes to Brussels diverge from the direct line from Paris to Cologne.

52½ M. **Compiègne**, see p. 331.

67½ M. **Noyon** (*Hôtel du Nord*), the *Noviomagus Veromandorum* of the Romans, a pleasant town with 6400 inhab., the birth-place of Calvin (1509), contains a handsome **Cathedral* in the transitional style, of the 11th and 12th centuries.

77½ M. **Chauny**, a town with 9200 inhab., on the *Oise*. is noted for its bleaching-grounds. — Branch-line to (9½ M.) *St. Gobain*, famed for its plate-glass manufactory.

82 M. **Tergnier** (Restaurant), a small town with a large factory for the construction and repair of locomotives, is the junction of branch-lines to *Amiens* by *Ham*, and to *Laon* by *La Fère*.

Beyond Tergnier the train crosses the canal of St. Quentin, and passes stat. *Montescourt*.

97 M. **St. Quentin** (*Hôtel du Cygne*), a fortified town on the *Somme*, with 39,000 inhab., is one of the chief linen and cotton manufacturing towns in France. The *Eglise Collégiale* is a fine Gothic structure, the choir dating from 1257, and the nave from 1456. The interesting *Hôtel-de-Ville*, dating from the 14th and 15th cent., resembles the Belgian town-halls of the same period.

In 1557, the Spaniards with their English, German, and Flemish auxiliaries, under the Duke of Savoy, signally defeated the French under Coligny and the Constable Montmorency near St. Quentin. On 19th Jan. 1871, the French 'Armée du Nord' under Faiderbe was also defeated near St. Quentin by the Prussians under General Goeben, and thrown back on Lille in great confusion.

112 M. *Busigny* is the junction for Cambrai. The *Selle* is now crossed by a handsome viaduct, 258 yds. long, and 78 ft. high.

118½ M. *Le Cateau-Cambrésis*, where peace was concluded between France and Spain in 1559. — 126½ M. *Landrecies*, a small fortress on the Sambre. The train enters the forest of *Mormal*, crosses the line from Valenciennes to Mézières, and the *Sambre*, and passes *Aulnoye* and *Hautmont*.

143 M. *Maubeuge* (*Grand Cerf*), a fortress of the first class, on the Sambre, with 14,400 inhab., and formerly the capital of Hainault. The direct line from Paris to Brussels diverges here (p. 355).

148½ M. *Jeumont* (*Buffet*) is the last French, and (150½ M.) *Erquelinnes* the first Belgian station; custom-house formalities at the former on entering, at the latter on quitting France. 162 M. *Thuin* is picturesquely situated on an eminence. A more interesting district, watered by the Sambre, is now entered.

168½ M. *Charleroi* (**Hôtel Dourin*; *Grand Monarque*), a manufacturing town with 16,700 inhab., was founded by Charles II. of Spain in 1666, and named after him. It is the junction for the Paris and Brussels line.

The train now passes several stations with extensive foundries, and frequently crosses the Sambre.

191½ M. *Namur* (*Hôtel d'Harscamp*), the strongly fortified capital of this province of Belgium, with 27,000 inhab., is prettily situated at the confluence of the *Meuse* and Sambre.

To the right, opposite stat. *Marche-les-Dames*, is a château of the Duc d'Arenberg. Opposite stat. *Namèche* is the ruined castle of *Samson*. The next important station is —

210½ M. *Huy* (*Aigle Noir*), with 11,000 inhab., picturesquely situated, with a Gothic church, and a handsome bridge. The citadel has recently been dismantled. Stat. *Hermalle* and *Engis*, with châteaux. Then, near *Flémalle*, to the right, is the castle of *Aigremont*, occupied in the 15th cent. by William de la Mark, the 'Wild Boar of the Ardennes', and said to have been built by the mythical Quatre Fils Aymon. To the left rises the château of *Chokier*. A branch-line diverges to the right to the town of *Seraing*, with its famous iron-works and coal-mines, which employ 9500 hands. The train continues to skirt the Meuse and soon reaches —

229 M. *Liège* (*Hôtels de Suède, d'Angleterre, de l'Europe, du Grand Cerf, de France, de la Pommelette, Schiller*; Restaurants *Bernay, des Deux Fontaines, Vénitien*, and *de la Gare*), the picturesquely situated capital (120,000 inhab.) of the Walloon district, gradually rising to a considerable height above the river, and commanded by a citadel. The extensive manufactories of weapons, cutlery, and machinery established here consume a large proportion of the coal yielded by the neighbouring mines. The numerous lofty chimneys afford an indication of the industrial character of the district.

The *Palais de Justice* and the churches of *St. Jacques* and *St. Paul* are the most interesting buildings at Liège.†

Soon after quitting Liège, the train passes the extensive zinc-foundry of the *Vieille Montagne* company. To the right the picturesque watering-place *Chaudfontaine*; to the left the château of *La Rochette*; then, on the right, *Le Trooz*, the château of *Fraipont* on an eminence, *Nessonvaux*, the '*Château des Masures*', and *Pepinster*, the junction for *Spa* ($1\frac{1}{2}$ hr.).

244 M. **Verviers** (*Hôtel du Chemin de Fer*, near the station; *Railway Restaurant*), with 40,000 inhab., is a thriving manufacturing town, of which cloth is the staple product. Passengers by express do not change carriages, but as the trains are re-arranged here, those who alight should take care to note the number of their carriage, which they will generally find transferred to the opposite side of the station. Stoppage of 15-30 minutes.

Near (250 M.) *Dolhain*, the last Belgian station, picturesquely situated in the valley of the *Vesdre*, rises the ancient ruined fortress of *Limburg*, a relic of the once flourishing capital of the duchy of that name, which was destroyed by Louis XIV. in 1675.

255 M. *Herbesthal* is the Prussian frontier-station, where small articles of luggage are examined by the custom-house officials. Beyond it the train passes through two tunnels, and then descends to the ancient imperial city of —

264 M. **Aix-la-Chapelle**, Ger. *Aachen* (Hotels: **du Grand Monarque*; **Nuellens*; *Bellevue*; *Empereur*; *Dragon d'Or*; *Hoyer*; *de l'Union*, at the station; *English Church* in the *Anna-Strasse*), with 79,000 inhab., situated in a fertile plain enclosed by hills. The *Cathedral*, the octagonal part of which was erected by Charlemagne in 796-804, is a most interesting monument of early Christian architecture. The *Sulphur Baths* of Aix and the adjacent town of *Burtscheid*, or *Borcette*, are much frequented.

Beyond Aix-la-Chapelle the country is picturesque, and continues to present the same busy aspect. Beyond the long tunnel of *Koenigsdorf*, the train reaches the fertile plain which extends from this point to (307½ M.) **Cologne** (see *Baedeker's Rhine*).

27. From Paris to Brussels, by Maubeuge and Mons.

194 M. By EXPRESS in 7, ordinary trains 11-13 hrs.; fares 34 fr. 80, 26 fr. 85, 18 fr. 70 c. — Station du Nord (p. 26).

As far as (143 M.) *Maubeuge* the line has been described in the previous route. *Feignies* is the last French, and *Quévy* the first Belgian station.

156 M. **Mons** (*Hôtels de la Couronne, du Cerf, de France*),

† For a fuller account of this route see '*Baedeker's Belgium and Holland*', or (for the greater part of it) '*Baedeker's Rhine*'.

Flem. *Bergen*, the capital of Hainault, with 24,800 inhab., owes its origin to a fort erected here by Cæsar during his Gallic campaigns. The Emp. Joseph II. caused the fortifications to be demolished; in 1818 the town was re-fortified, but in 1861-62 the works were again levelled. The *Cathédrale de Ste. Waudru* (St. Waltrudis), the finest building at Mons, was begun in 1460, and completed in 1589. Near the church, to the left, rises the *Beffroi*, on the highest ground in the town, built in 1662. The *Hôtel-de-Ville* dates from the 15th cent., and the tower was added in 1718. A large statue in bronze was erected here in 1853 to the memory of *Orlando di Lasso*, or *Roland de Lattre*, the celebrated composer, who was born at Mons in 1520. A monument to Leopold I. was erected in 1877. The coal-mines of Mons are the most productive in Belgium.

From (1631½ M.) *Jurbise* branch-lines diverge to Tournai, St. Ghislain, and Denderleeuw.

1711½ M. *Soignies*, a town with 7200 inhab., possesses an abbey-church of *St. Vincent*, erected in its present form by St. Bruno, Archbishop of Cologne, in 965, probably the most ancient edifice in Belgium. Some of the monuments in the burial-ground date from the 13th and 14th centuries.

175 M. *Braine-le-Comte*, a small town of ancient origin, is the junction for Namur. Carriages are sometimes changed here.

185 M. *Hal* (*Hôtel du Cygne; des Trois Fontaines; de l'Univers*), a small town on the *Senne* and the canal from Charleroi, is a celebrated resort of pilgrims on account of the wonder-working image of the Virgin in the *Church of St. Mary*, a pure Gothic edifice. The fine high-altar, executed in alabaster in 1583, and the bronze font of 1446 merit inspection.

The line now traverses a hilly district, and for some distance skirts the canal to Charleroi. Near *Forest* it crosses the *Senne* and intersects a rich pastoral district; it then passes the *Porte de Hal*, and enters the *Station du Midi*, which is 1 M. distant from the *Station du Nord*.

194 M. **Brussels.** — *HÔTELS BELLEVUE, DE FLANDRE, MENGELLE, DE L'EUROPE, DE FRANCE, and WINDSOR*, all well situated in the upper part of the town, good, and expensive. *GRAND HÔTEL DE BRUXELLES*, in the lower part of the town, a large new house. *HÔTELS DE SURDE, DE L'UNIVERS, DE L'EMPEREUR, DE SAXE, and DE HOLLANDE*, all also situated in the lower part of the town, good, and not expensive. — *English Church Service* at the Church of the Resurrection in the Rue Stassart, at the English Church in the Avenue Marnix, and at the Evangelical Chapel, Rue Belliard. — Cab with one horse 1, with two horses 1½ fr. per drive.

Description of the town, and journey from Brussels to Liège, see *Baedeker's Belgium and Holland*. Route viâ Liège to Cologne, see R. 26.

28. From Paris to Strassburg, by Châlons and Nancy.

314½ M. By EXPRESS in 11 hrs., by fast ('direct') trains in 13 hrs.; express fares 61 fr. 35, 45 fr. 55 c. ('billet mixte', i. e. first class in France and second in Germany, 53 fr. 20 c.); fares by 'direct' trains 60 fr., 44 fr. 20 c., 31 fr. 35 c. — Station in the Place de Strasbourg.

Soon after quitting the station, the train crosses the canal of St. Denis and the high-road from Paris to Lille, and passes *Pantin* (12,300 inhab.). At (5½ M.) *Noisy-le-Sec* the Mulhouse line diverges to the right (p. 364). Beyond (6½ M.) *Bondy* is the forest of that name. 8 M. *Le Raincy-Villemouble* is a charming village surrounded with orchards. At (12 M.) *Chelles* are the ruins of a once celebrated abbey.

17½ M. *Lagny-Thorigny*, where the line reaches the *Marne*, and *Dammart*, an adjoining village, send fruit to Paris valued at a million francs annually. The valley of the *Marne* presents a succession of picturesque landscapes. Near *Chalifert* the river is crossed and a tunnel entered. The *Canal de Chalifert* also penetrates the hill by means of another tunnel.

28 M. *Meaux* (*Hôtel Grignan*; *Buffet* at the station), an old town on the *Marne* with 12,000 inhab., was one of the first places in France where the Reformation found adherents. The celebrated Bossuet was bishop of Meaux from 1681 to 1704. The handsome Gothic *Cathedral*, dating from the 12th-16th cent., stands on a height. The tower commands a fine view.

41 M. *Laferté-sous-Jouarre*, prettily situated on the *Marne*, and surrounded by numerous country-houses, deals largely in millstones. On a neighbouring hill is the abbey of *Jouarre*. Scenery picturesque.

59½ M. *Château-Thierry* (*Hôtel d'Angleterre*; *Rail. Restaurant*), a pretty place on the *Marne*, has an early-Gothic church dedicated to *St. Crispin*, and a ruined castle which is said to have been erected by Charles Martel. La Fontaine, the fabulist, was born here, and a monument has been erected to his memory. The Russians suffered severe losses in the vicinity in Feb. 1814.

The train now enters the Champagne district. At *Varennnes* Louis XVI. and Marie Antoinette were recognised and arrested in 1791. At *Dormans* there is a fine château and an interesting Gothic church. Between *Port-à-Binson* and *Damery*, on a wooded height to the right, rises the *Château de Boursault*, a handsome Renaissance building erected by Madame Cliquot, a name familiar to the bon-vivant, and now the property of her son-in-law M. de Mortemart.

The *Marne* winds through a broad and fertile valley, enclosed by the vine-clad hills which yield the wine from which sparkling Champagne is manufactured.

89 M. *Epernay* (*Hôtel de l'Europe*; *Buffet*), a town with 14,000 inhab., one of the centres of the Champagne traffic, is

picturesquely situated amidst the most productive vineyards. The spacious cellars hewn in the chalk-rock are admirably suited for storing the wine, and contain millions of bottles. The quarter inhabited by the wealthy wine-merchants is named the *Faubourg de la Folie*, perhaps in allusion to the extravagant consumption by an indiscriminating public of what is often a poor, unwholesome beverage.

Epernay is an important junction, being the point of intersection of branch-lines to *Nogent-sur-Seine* and to *Rheims*.

Beyond Epernay the country becomes flat and uninteresting.

108 M. **Châlons-sur-Marne** (*Cloche d'Or*), the capital of the Department of the Marne, with 20,000 inhab., is one of the principal dépôts of champagne. The *Cathedral*, dating from 13th cent., has frequently been restored. *Notre-Dame*, on the other side of the town, a fine example of the transitional style, with heavy, but handsome towers, dates from 1157. Pleasant promenades on the site of the old ramparts. — In 471, in the territory of the Catalauni near Châlons-sur-Marne, the united Roman, Visigothic, and Frankish armies defeated the Huns in a celebrated battle. — Châlons is the junction of lines to Rheims, Metz, and Troyes.

The train now traverses a vast plain, occupied by a very poor population, contemptuously called 'La Champagne Pouilleuse'. To the left winds the Marne, through pleasant meadows.

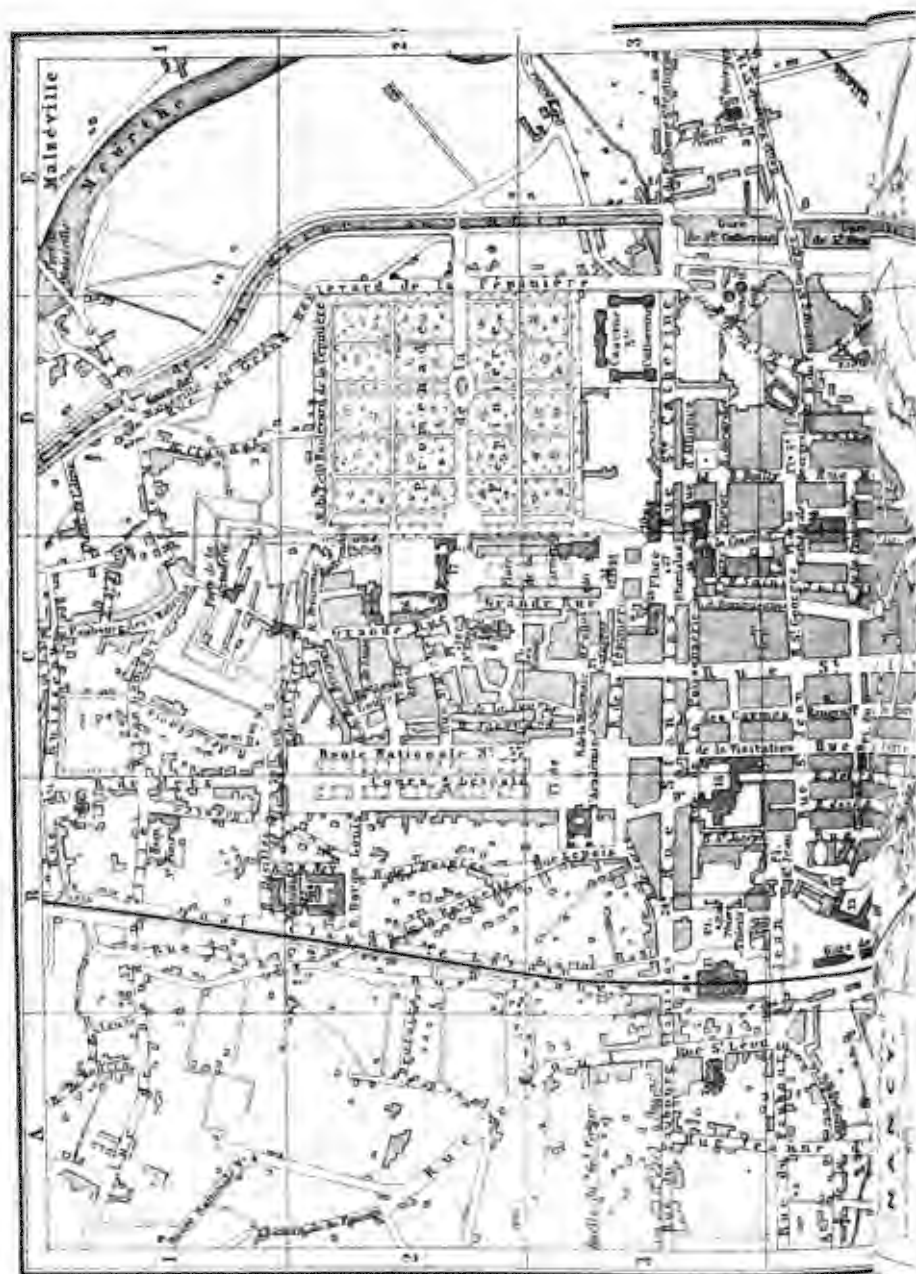
128 M. **Vitry-le-Français** (*Cloche d'Or*), with 7600 inhab., and a handsome Renaissance church, is surrounded by vineyards and fruit-trees. The town was destroyed by the Emp. Charles V., but rebuilt by Francis I. The train now crosses the Marne for the last time, and follows the course of the Rhine-Marne Canal.

136 M. *Blesme* (Buffet at the station). A branch-line diverges here towards the S. to *Chaumont* (p. 365).

159 M. **Bar-le-Duc** (*Hôtel de Metz; Buffet*), surnamed '*La Coquette*', a picturesque town on the *Ornain*, the capital of the Department of the Meuse (pop. 15,000). The church of *St. Pierre* in the *Haute-Ville* contains a curious monument in marble to Duc René de Châlons, Prince of Orange, who fell in 1544 at the siege of St. Dizier. A handsome house of the 16th cent. in the Place here contains a *Museum*. The busy *Ville-Basse* contains monuments of marshals Oudinot (d. 1847) and Excelmans (d. 1852), both natives of Bar-le-Duc. — After traversing a somewhat monotonous district, the train passes by means of cuttings through the watershed between the Seine and the Meuse.

184¹/₂ M. **Commercy** (*Hôtel de Paris*), with 5150 inhab., possesses a large château on the bank of the Meuse, where Cardinal de Retz (d. 1679) wrote his memoirs. It was subsequently occupied by Stanislaus Leszczinski, ex-king of Poland, in 1744, and is now used as a barrack.

192¹/₂ M. **Pagny-sur-Meuse**, where another line to Chaumont diverges viâ *Neufchâteau*.



NANCY.

1:50,000
Mètres

1. *Ancienne* B.3.
2. *Chambre de Commerce Justice* C.2.
3. *de Place* C.2.
4. *Cour d'Appel* C.3.

Eglises:

5. *Notre-Dame* D.5.
6. *St. Etienne* C.D.4.
7. *St. Jean* C.2.
8. *St. Pierre* C.2.
9. *St. Nicolas* C.2.
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200 M. **Toul** (*Hôtel de la Cloche*), the *Tullum Leucorum* of the Romans, a fortress on the *Moselle*, a little to the right of the line, has been the seat of a bishop for 1200 years, and is one of the most ancient towns in Lorraine (pop. 10,100). On 24th Sept. 1870, the town was taken by the Prussians after a siege of twelve days.

The Gothic *Cathedral*, dating from the 10-15th cent., has an admirable façade with a beautiful portal and two towers. The stone pulpit dates from the 12th century. The abbey-church of *St. Genoul*, a fine Gothic building of the 13th cent., with façade of the 15th, has interesting Gothic cloisters of the 16th century.

The Rhine-Marne Canal and *Moselle* here flow side by side, and are crossed at *Fontenoy*, beyond which one of the most picturesque and interesting parts of the line is reached. The valley of the *Moselle* contracts, the banks become more precipitous, and vineyards begin to appear on the sunny heights.

211½ M. *Liverdun* is picturesquely situated on a height. For some distance the railway, high-road, river, and canal are parallel to each other. The canal penetrates the hill on which *Liverdun* lies by means of a tunnel.

Near *Frouard* the *Meurthe* unites with the *Moselle*. The line to *Metz* diverges here (p. 362). From *Champigneulles* a line to the left diverges to *Château-Salins*.

220½ M. **Nancy**. — HÔTELS DU COMMERCE and DE L'EUROPE, Rue des Carmes 4 and 5; DE FRANCE, Rue de la Poissonnerie; DE PARIS, Rue de St. Dizier; D'ANGLETERRE and DE METZ, near the station. — *Railway Restaurant*. — Several cafés in the *Place Stanislas*.

Nancy, the capital of the Department of *Meurthe-et-Moselle*, situated on the *Meurthe*, with 66,000 inhab., was formerly the capital of Lorraine and seat of the dukes, of whom *Stanislaus Lesczinski* (d. 1766), ex-king of Poland, was the last. The town was greatly embellished by his predecessor *Leopold* (d. 1729), and is one of the best-built towns in France. The surrounding vineyards contribute much to the beauty of the situation. The *Academy* of *Nancy* has risen in importance since the annexation of *Strassburg* to Germany, and its *Ecole Forestière*, or nursery for forest-trees, is the only establishment of the kind in France.

The place in front of the station is adorned with a statue of *Thiers*, President of the French Republic, by *Guilbert*, erected in 1880. The town is entered by the *Porte Stanislas*, one of the seven handsome gates of *Nancy*, leading to the *Place Dombasle* (Pl. 25; B, 3), where a statue of the eminent agriculturist of that name (d. 1843), by *David d'Angers*, rises in front of the *Lycée*. The first street diverging from the *Rue Stanislas* to the left leads to the *Cours Léopold*, adorned with a *Statue of Marshal Drouot* (Pl. 26; B, 2), a native of *Nancy*, in bronze, by *David d'Angers*.

The *Place Stanislas* (Pl. C, 3), the finest point in the town, is adorned with the bronze *Statue of Stanislaus* (d. 1766; Pl. 27), by *Jacquot*, erected in 1831 by the three departments (*Meurthe*,

Meuse, Vosges) which formerly constituted the Duchy of Lorraine. The statue looks towards the *Triumphal Arch* (Pl. 24) which Stanislaus erected in honour of Louis XV. To the left of the arch is a statue of *Callot* (d. 1635), the engraver, a native of Nancy. The Place is surrounded by the *Hôtel-de-Ville*, the *Theatre* (Pl. 29), the *Evêché* (Pl. 10), and two private houses, all handsome edifices.

The *Hôtel-de-Ville* (Pl. 14) contains a small *Picture Gallery*, with several valuable works by French, Italian, and Flemish masters.

ITALIAN SCHOOL. *Caravaggio*, Descent from the Cross; *P. da Cortona*, Cumæan Sibyl; *Ag. Carracci*, The risen Christ; *Duccio di Buoninsegna*, Madonna (1283); *Leonardo da Vinci* (?), The Saviour; *Guido Reni*, Cleopatra; *Perugino*, Madonna and saints; *Andrea del Sarto*, Tobias and the angel.

GERMAN AND NETHERLANDISH SCHOOL. *Cranach the Elder*, Descent from the Cross; *Gasp. de Crayer*, Plague at Milan; *A. van Dyck*, Madonna and Child, a replica of the work at Dresden; *Lievens*, Crucifixion; *Rubens*, Transfiguration.

FRENCH SCHOOL. *Boucher*, Aurora and Cephalus; *E. Delacroix*, Battle of Nancy and Death of Charles the Bold; *Feytaud-Perrin*, Finding the body of Charles the Bold; *Gras*, Marshal Duroc; *Isabey*, Napoleon I.; *Poussin*, Christ entering Jerusalem; *De Troy*, Diana bathing; *H. Vernet*, Portrait of Drouot.

There is also an unimportant collection of Sculptures.

At the back of the *Hôtel-de-Ville* is the *Préfecture* (Pl. 18), in the *Rue d'Alliance*, so called from the French and Austrian alliance concluded here in 1756 against Prussia. — A little farther on is the *Cathedral* (Pl. 4), built in the 18th cent., in imitation of S. Andrea della Valle at Rome.

Passing through the *Triumphal Arch*, to the left, we reach the handsome *Place Carrière* (Pl. C, 2, 3), on the farther side of which is the former palace of Stanislaus, now the residence of the commandant of the town. The adjoining buildings contain the courts of law, the *Tribunal de Commerce* (Pl. 30), and *Cour d'Appel* (Pl. 3).

The adjacent church of *St. Epvre* (Pl. 6), an edifice in the Gothic style, 95 yds. in length, with three portals, a tower 285 ft. high, and three large rose-windows, was built in 1863-75. A fountain in front of the church is embellished with a small equestrian figure of Duke René (Pl. 28).

Farther to the N. is the *Eglise des Cordeliers*, the church of the Franciscans, which contains, on the left, the tomb of the painter *Jacques Callot* (d. 1635; see above), and the richly decorated **Chapelle Ronde*, the burial-place of the Dukes of Lorraine, with a number of interesting monuments from the 12th to the 18th century.

The adjacent *Palais Ducal* (Pl. 16), which formerly contained the *Musée Lorrain*, was burned down in July, 1871; but some tapestry which once belonged to Charles the Bold, and a few pictures and antiquities were saved.

The *Pépinère* (Pl. D, 2), with its extensive grounds and fine avenues, is entered from the Place Stanislas and the Place Carrière.

In the suburb of St. Pierre is the *Eglise de Bon-Secours*, where Stanislaus (d. 1766) and his wife are interred. After his

abdication as king of Poland (1735), he continued to be the reigning duke of Lorraine and Bar until his death, when the duchy fell to the crown of France.

The railway-station of Nancy occupies the site of the marsh where the body of Charles the Bold was found after the Battle of Nancy. The *Croix de Bourgogne*, which is probably a successor to that originally erected here by the victorious Duke René (d. 1508), bears the following inscription: —

En l'an de l'incarnation	Et en bataille ici transcy
Mil quatre cent septante six	Ou croix fut mise pour mémoire
Veille de l'Apparition	Réné Duc de Loraine me(r)cy
Fut le Duc de Bourgogne occis	Rendant à Dieu pour la victoire.

FROM NANCY TO STRASBOURG. Quitting Nancy, the train crosses the Meurthe and the Rhine-Marne Canal. *Varangeville* and *St. Nicolas* are two small towns connected by a bridge over the Meurthe. The church of the former dates from the 15th cent., that of the latter from 1494-1544. The old salt-works of *Rosières-aux-Salines* are now occupied by a very important horse-breeding establishment. *Blainville-la-Grande* is the junction for Epinal and Vesoul (p. 366).

261 M. *Lunéville*, a town with 16,000 inhab., at the confluence of the Meurthe and *Vezouze*, was the birthplace of Francis I. of Austria, son of Leopold Duke of Lorraine, and founder of the present imperial house. In a house in the Rue d'Allemagne the peace of Lunéville, between France and Austria, was signed on 9th Feb. 1801. Branch-line hence to *St. Dié*, a small manufacturing town, 31 M. to the S.E.

Stations *Marainvillers* and *Emberménil*, the last in France.

276 M. *Avricourt*, the first German station, lies near the new frontier of 1871. It should be observed that German time is 22 min. before French. Branch-lines to *Dieuze* and to *Cirey-sur-Vezouze*.

285 M. *Sarrebourg* (*Hôtel du Sauvage*), the *Pons Saravi* of Antoninus, on the *Sarre*, which becomes navigable here, is not to be confounded with Saarburg near Trèves. The place was regarded as an important military point by the French down to the war of 1870, and was provided with extensive provision-magazines. German is the language chiefly spoken in the lower part of the town.

The train now quits the rich plains of Lorraine, penetrates a spur of the Vosges Mts. by the tunnel of *Archwiller*, $1\frac{1}{2}$ M. in length, through which the *Rhine-Marne Canal* also passes, and enters the valley of the *Zorn*. Opposite *Lutzelbourg*, the last station in Lorraine, rises a picturesque ruined fortress. Tunnels, bridges, and cuttings follow each other in rapid succession. To the right are the two old castles of *Geroldseck*; then, on the top of a hill, that of *Hoh-Barr*. On a wooded height to the right, farther on, are the ruins of *Greifenstein*. The train now quits the Vosges Mts. and enters the province of Alsace.

301 M. *Saverne* (*Soleil*), Ger. *Zabern*, the Roman *Tabernae*, with 6400 inhab., possesses a handsome *Palace*, erected in 1666

by a bishop of Strassburg, and afterwards occupied by the well-known Cardinal de Rohan (d. 1802).

314¹/₂ M. **Strassburg.** — **Hotels:** *VILLE DE PARIS, near the Broglie; *MAISON ROUGE, Place Kleber; *EUROPE, Rue de la Nuée Bleue (Blauwolkengasse); HÔTEL D'ANGLETERRE, opposite the station; VIGNETTE, Grand' Rue (Langestrasse) 67; HÔTEL DE FRANCE, Place St. Pierre; VILLE DE VIENNE, near the station. — **Cabs** 60 pfennigs per drive; ¹/₄ hr. 60 pf., ¹/₂ hr. 1 mark, 1 hr. 1 m. 60 pf.; luggage 20 pf.

See *Baedeker's Rhine*.

29. From Paris to Metz.

a. By Châlons and Verdun.

219 M. RAILWAY in 10-13 hrs.; fares 42 fr. 40 c., 32 fr. 15 c., 23 fr. 40 c. — Trains start from the Gare de Strasbourg (p. 34).

There are several different routes to Metz. The quickest trains take the route by Bar-le-Duc and Frouard (see below); another route is by Rheims, Sedan, where the celebrated battle of 2nd Sept. 1870 was fought, and Thionville; but the present route is the most direct and the cheapest.

From Paris to Châlons-sur-Marne (108 M.), see R. 28. The line to Metz diverges here to the left. — 115 M. *La Veuve*. — 120 M. *St. Hilaire-au-Temple* is the junction for Rheims (by railway in 1 hr.). — 148 M. *Ste. Ménéhould* (Hôtel de Metz) on the *Aisne*, with 4250 inhab., has a church with double aisles, of the 13th and 14th centuries. A picturesque district is now traversed.

176¹/₂ M. **Verdun** (*Hôtel de l'Europe; Buffet*), the ancient *Vero-dunum*, a fortified town with 10,750 inhab., situated on the Meuse. The town was bombarded by the Prussians in 1792, and having surrendered after a few hours, the inhabitants accorded an amicable reception to the conquerors, to whom a party of young girls made an offering of the bonbons for which Verdun is noted. The revolutionists recovered the town after the battle of Valmy, and revenged themselves by massacring a number of these innocent maidens. The town was again bombarded by the Germans in 1870.

The *Cathedral* dates from the 12th cent., but has been much altered. The other objects of interest are the garden of the *Episcopal Palace*, the *Porte Chaussée* with its crenelated towers, the *Barracks*, with which portions of an abbey of the 13th and 14th cent. have been incorporated, and the *Promenade de la Roche*.

Etain is prettily situated on the Orne. *Batilly* is the last French station. The train then crosses the battle-field of *Gravelotte*.

219 M. **Metz**, see p. 353.

b. By Frouard and Pagny.

245 M. EXPRESS in 9-9¹/₂, ordinary trains in 11-15 hrs.; fares 47 fr. 85, 35 fr. 90, 26 fr. 20 c.

From Paris to Frouard (215¹/₂ M.), see R. 28.

At Frouard the carriages for Metz are detached from the train to Nancy and Strassburg, cross the canal and the Moselle near the station, and follow the pleasant valley of the latter, which here becomes navigable and is bounded by gently sloping banks.

227 M. **Pont-à-Mousson** (*Hôtel de France*), a town with 8210 inhab., with the ruined fortress of *Mousson* (fine view) on an eminence, its church (St. Martin) with two towers, and its bridge over the Moselle, presents a pleasing picture.

232¹/₂ M. *Pagny-sur-Moselle* has been the French frontier station since 1871 (douane). On an eminence to the left are the ruins of the château of *Prény*, once the property of the Dukes of Lorraine. Excellent wine is produced here.

At *Novéant*, the German frontier-station (custom-house), a suspension-bridge crosses the Moselle. On the right bank of the river are perceived at intervals the extensive remains of a Roman *Aqueduct, constructed by Drusus. It was 60 ft. in height and 1220 yds. in length, and conducted water from the hills on the right bank to *Divodurum*, the modern Metz. At *Jouy-aux-Arches* eleven arches are still well preserved, and at *Ars* (or rather *Arches-sur-Moselle*), seven others rise close to the railway. The bridge by which the train crosses the Moselle affords a good final survey of this imposing Roman structure.

The train then reaches *Metz*, which lies so buried amidst its green ramparts, that little of the town is perceived from the railway.

Metz. Hotels. *HÔTEL DE METZ, Rue des Clercs 3; *HÔTEL DE L'EUROPE, Rue des Clercs 4; charges at both, R. 3-5, D. 4, L. & A. 2 fr.; *HÔTEL DE PARIS, adjoining the Terrace; *HÔTEL DE LONDRES.

Metz, on the *Moselle*, with 46,000 inhab., and a garrison of 17,000 men, once the capital of the kingdom of Austrasia, afterwards a town of the German Empire, ceded to France in 1556 with Toul and Verdun, and afterwards one of the most important military stations in France, was again annexed to the German Empire after the war of 1870-71. It is one of the strongest fortress-es in Europe, and never succumbed to an enemy till it surrendered to the Prussians on 27th Oct., 1870. The river flows through the town in several branches, thus forming a number of islands.

The most interesting edifice is the fine Gothic **Cathedral*, which was begun in the 13th century. The nave was completed in 1392, and the choir was added in the 15th and 16th centuries. The unsuitable portal was erected in the 18th century. The building was restored in 1830-35. The tower, 387 ft. in height, commands a fine view of the fertile '*Pays Messin*', the town, and the river.

In the Place Napoléon, to the W. of the cathedral, rises the *Statue of Marshal Fabert* (d. 1662), a contemporary of Turenne.

The S.W. side of the town is bounded by the *Esplanade*, with beautiful walks, large barracks, and the *Palais de Justice*, of the 18th century. A bronze monument was erected here in 1851 to *Marshal Ney* (born at Metz in 1769, shot at Paris in 1815).

For a fuller description of the town, the battle-fields, and the railway-lines to *Mannheim*, *Bingen*, *Trèves*, and *Luxembourg*, see *Baedeker's Rhine*.

30. From Paris to Bâle,

by Troyes, Belfort, and Mülhausen.

328 M. RAILWAY in 12-18 hrs.; express fares 64 fr. 5, 47 fr. 88 c.; ordinary, 63 fr. 10, 46 fr. 75, 33 fr. 95 c. The trains start from the Gare de l'Est (p. 26).

From Paris to *Noisy-le-Sec*, see p. 357. The Strassburg line diverges here to the left. At *Nogent-sur-Marne* (p. 210) the *Marne* is crossed. On the right is the park of Vincennes. The line enters the fertile, but monotonous plain of *Brie*. To the right lies the village of *Champigny* (p. 210), where important battles were fought on 30th Nov. and 2nd Dec. 1870. From (24½ M.) *Gretz-Armainvillers* a branch-line diverges to *Coulommiers*. 43½ M. *Nangis*, with 2450 inhab., a busy little town, possesses an ancient castle and an interesting church of the 14th century. From *Longueville* a branch-line diverges to the ancient town of *Provins*.

At *Chalmaison* the line quits the plain of *Brie*, and enters the valley of the *Seine*. From stat. *Flamboin* a branch-line runs to *Montereau* (p. 367).

69½ M. *Nogent-sur-Seine* (*Hôtel de la Clef d'Argent*), a small town with 3500 inhab., where the line crosses the *Seine*, is 4½ M. from the abbey of *Paraclet*, now a farm, where the remains of *Abélard* and *Heloïse*, now in the cemetery of *Père Lachaise* at Paris, reposed for nearly seven centuries. The empty vault still exists.

The country continues flat. From *Romilly*, a manufacturing town with 5000 inhab., a branch-line diverges to *Epernay* (p. 357).

104½ M. *Troyes* (*Hôtel du Commerce*; *Hôtel de St. Laurent*; *Railway Restaurant*) on the *Seine*, a busy and pleasant town with 41,000 inhab., is the capital of the Department of the *Aube*. The treaty by which Henry V. of England was recognised as regent of France was signed here in 1420. 'Troy-weight' derives its name from this town.

The **Hôtel-de-Ville* in the street of that name, a Renaissance building, contains busts of the celebrities of Troyes in a handsome hall on the ground-floor. On the right, farther on, rises the beautiful Gothic church of **St. Urbain*, founded by Urban IV. in 1263, but never completed.

The cathedral of **St. Pierre* was begun in 1208, but not completed till 1492. The choir has been recently restored. The interior, with its double aisles, is rich and elegant. Beautiful stained glass of the 13th century. Richly ornamented portal of 1506. Curious old enamels in the treasury.

The *Museum* (open daily, 10-2) in an old abbey to the N. of the cathedral, contains pictures, sculptures, an archæological, a numismatic, and other collections, and a library of 110,000 vols. and 2000 MSS.

A little to the N. of *St. Urbain*, in a parallel street, is the church of *St. Remi*, and beyond it, nearer the station, *Ste. Madeleine*, of

the 12th cent., altered in the 16th, containing a sumptuous Gothic jubé of the 16th century. A little to the S. of St. Remi is *St. Pantaléon*, in the Renaissance style, but possessing a fine Gothic S. portal. Among the interesting old houses of Troyes may be mentioned the *Hôtel de Vauluisant*, of the 18th cent., and that of *Mauroy*, a few paces to the E. of the last; there are also a number of wooden houses of the 15th and 16th centuries.

Branch-lines run from Troyes to *Châtillon-sur-Seine*, to *Sens* (p. 367), and to *Châlons-sur-Marne*.

Leaving Troyes, the train skirts the bank of the Seine, and then quits it at *Rouilly*. At *Jessains* the picturesque valley of the *Aube* is entered. The district between Troyes and Arcis, and as far as Langres, was the scene of the last desperate struggle of Napoleon against Schwarzenberg and Blücher in 1814.

The train descends the pleasant valley of the Aube, and crosses the stream near *Arsonval-Jaucourt*; fine view from the station.

137½ M. *Bar-sur-Aube* (*Poste*), an ancient town with 4500 inhab., possesses churches of St. Maclou and St. Pierre, of the 11th and 12th cent., and a bridge with a chapel of the 15th century.

At *Clairvaux* the celebrated Cistercian abbey of *Clara Vallis* was founded by St. Bernard in 1115, but the present abbey-buildings, now a prison, are modern. Picturesque scenery. — The valley of the *Aujon* is entered near *Maranville*. From *Bricon* a line diverges to Châtillon-sur-Seine. Beyond *Villiers-le-Sec* a huge viaduct of 50 arches, 160 ft. high, crosses the valley of the *Suize* to —

164 M. *Chaumont* (*Ecu de France*; *Buffet*), the capital of the Department of the Haute-Marne, with 9200 inhab., situated on a barren hill between the Suize and the Marne. The church of *St. Jean-Baptiste* of the 13th, with choir of the 16th cent., contains a sculpture of 1460 representing the Holy Sepulchre. *La Tour Haute-feuille*, near the Palais de Justice, is the fragment of an ancient castle of the Counts of Champagne. Branch-lines hence to *Blesme* (p. 358) and *Nuits-sous-Ravières* (p. 368).

The line now descends to the picturesque valley of the Marne.

185½ M. *Langres* (*Hôtel de l'Europe*) is a fortified town and episcopal residence with 10,500 inhab., situated on a lofty plateau (1550 ft.) near the Marne. Cutlery is largely manufactured here. Diderot (d. 1784) was a native of Langres.

The cathedral of **St. Mamès*, in the transitional style, dates from the 12th and 13th centuries. The tower commands a fine view. To the right of the cathedral are interesting early-Gothic cloisters. — A street nearly opposite the church leads to the interesting **Porte Gallo-Romaine*, which is probably of late Roman construction. The *Porte des Moulins*, to the S., is of the 18th century. The church of *St. Martin*, of the 13th cent., with a tower of the 18th, contains a Christ artistically carved in wood, of the 16th century. The *Muséum* contains antiquities and a few pictures.

From (192 M.) *Chalindrey* (Rail. Restaurant) a line diverges to *Gray* and *Auxonne* (p. 369). The train then enters the valley of the *Amance*, which it follows down to the *Saône*. From *Laferté-sur-Amance* an omnibus runs to (10 M.) the celebrated baths of *Bourbonne-les-Bains*.

The line soon crosses the *Saône* and ascends its left bank. At *Port d'Atelier* a line diverges to *Epinal* and *Nancy*. At *Port-sur-Saône* the train quits the valley of the *Saône*, and traverses wooded and vine-clad heights.

238 M. *Vesoul* (*Hôtel de l'Europe; Buffet*), with 9200 inhab., the capital of the Department *Haute-Saône*, is prettily situated in the valley of the *Durgeon*. Branch-lines run hence to *Besançon*, *Nancy* (p. 359), and *Dijon* (p. 368).

Several unimportant stations; then —

277 M. *Belfort* (*Ancienne Poste; Buffet*), on the *Savoireuse*, a strongly fortified town with 15,200 inhab., which commands the *Trouée de Belfort*, or passage between the *Vosges* and *Jura Mts.* In the neighbourhood, near *Héricourt* on the *Lisaine*, engagements took place in Jan. 1871 between Gen. Werder's army and the French under *Bourbaki*, the result of which was that the French army of 84,000 men was compelled to cross the Swiss frontier near *Pontarlier* (p. 369). The fortress has successfully resisted many sieges, the last of which was in 1870-71, when the Germans did not obtain possession of it until after the peace was concluded. — Branch-line to *Besançon* and *Dijon* (p. 368).

Montreux-Vieux, Ger. *Altmünsterol*, is the last French station (douane for travellers in the reverse direction). The *Vosges Mts.* are now left behind. Three more viaducts soon carry the train to *Dannemarie*, or *Dammerkirch*, beyond which another viaduct crosses the *Ill* to *Altkirch*, a small, prettily situated town.

308 M. *Mülhausen*, Fr. *Mulhouse* (*Hôtels Romann, Wagner, des Etrangers; Buffet*), a manufacturing town with 58,000 inhab., once a free town of the Germanic Empire, belonged to Switzerland from 1515 to 1798, then to France down to 1871, and is now again German. It lies on the *Ill* and the *Rhine-Rhone Canal*. The handsome building of the *Société Industrielle* contains natural history and industrial collections. The *Artizans' Colony* is interesting (see *Baedeker's Rhine*).

The line to *Bâle* now traverses the broad plain of the *Rhine*; to the right rise vine-clad hills; to the left in the distance are the mountains of the *Black Forest*. *St. Louis* is the last German station (douane for travellers leaving Switzerland). To the left on the *Rhine* is situated the former fortress of *Hünningen*, constructed by *Vauban* in 1679, dismantled by the *Austrians* in 1815.

328 M. *Bâle* (*Trois Rois, Couronne, and Tête*, on the *Rhine*; *Schweizerhof* and *Euler* at the central station; *Cigogne*, etc.), see *Baedeker's Switzerland*, or *Baedeker's Rhine*.

31. From Paris to Neuchâtel by Dijon.

317 M. EXPRESS in 13 hrs.; fares 61 fr. 95, 46 fr. 55, 34 fr. 25 c. — Station in the Boulevard Mazas, see p. 25.

Journey to *Fontainebleau*, see p. 342. ³⁵¹ *Thomery* is celebrated for its luscious grapes, the Chasselas de Fontainebleau, the sale of which yields about half-a-million francs annually. *Moret* (Buffet), picturesquely situated on the *Loing*, which here falls into the Seine, has a Gothic church of the 12-15th cent. and a ruined château once occupied by Sully. To the right runs the railway to Montargis, Nevers, Moulins, and Vichy. The line crosses the valley of the Loing by a viaduct of thirty arches.

49 $\frac{1}{2}$ M. *Montereau* (*Grand Monarque*; Buffet), with 7000 inhab., is picturesquely situated at the confluence of the Seine and *Yonne*. In 1814 Napoleon gained his last victory over the Allies and the Prince of Würtemberg in this neighbourhood. Church of the 14th and 15th cent. On a hill rises the castle of *Surville*. Branch-line to *Flamboin* (p. 364), to the left.

72 $\frac{1}{2}$ M. *Sens* (*Ecu de Paris*), the ancient capital of the *Senones*, who under the leadership of Brennus plundered Rome in B.C. 390, is now a quiet town with 12,300 inhabitants. The early-Gothic **Cathedral* (St. Etienne) dating chiefly from the end of the 12th cent. is an imposing edifice, although somewhat unsymmetrical and destitute of ornament. The stained glass of the 16th cent. and the **Mausoleum* of the Dauphin, the father of Louis XVI., and his wife, by Coustou, are the chief objects of interest in the interior. The treasury contains many valuables. — The *Officialité*, near the cathedral, a building of the 13th cent., lately restored, contains a superb vaulted hall with modern paintings. — The adjoining *Archevêché* dates from the 16th century. — Branch-line to Troyes (p. 364).

The small town of *Villeneuve-sur-Yonne* contains two Gothic gateways and a cathedral of the 13th-16th century.

89 $\frac{1}{3}$ M. *Joigny* (*Ducs de Bourgogne*), the *Joviniacum* of the Romans, a town with 6300 inhab., on the Yonne, is situated in a wine-growing district. The church of *St. Jean* dates from the 14th and 15th centuries. Timber is sent down in large quantities from this district to Paris in the form of rafts.

96 M. *Laroche* lies at the confluence of the Yonne and *Armançon*, and on the Canal de Bourgogne. Branch-line hence to *Auxerre*.

St. Florentin has a handsome unfinished church of the 12th-16th centuries. About 6 M. distant is the Cistercian *Abbey of Pontigny*, where Thomas à Becket passed two years of his exile. Langton, Archbishop of Canterbury, banished by King John, and other English prelates have also sought a retreat within its walls.

122 M. *Tonnerre* (*Lion d'Or*; Buffet), a town with 5500 inhab., on the Armançon. The church of *St. Pierre*, standing on the precipitous rocks above the town, was built in the 12th-16th cent.,

and commands a pleasing prospect. — *Chablis*, 8½ M. to the S.W., is noted for its white wines.

Tanlay possesses a fine château in the Renaissance style, founded by the brother of Admiral Coligny. At *Ancy-le-Franc* there is a very handsome *Château*, erected in the 16th cent. from designs by Primaticcio. At *Nuits-sous-Ravières* a branch-line diverges to *Châtillon-sur-Seine*. *Montbard*, the birthplace of Buffon (1707-1788), contains his château and a monument to his memory. Near *Les Laumes* is *Alise Ste. Reine*, with mineral springs, the *Alesia* of Cæsar.

Beyond *Blaisy-Bas* the line penetrates the watershed (1326 ft.) between the Seine and the Rhone by a tunnel 2½ M. long. Between this point and Dijon is a succession of viaducts, cuttings, and tunnels. Beyond (184 M.) *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the right by the slopes of the Côte-d'Or. Near *Velars* rises *Mont Affrique* (1920 ft.), with the famous pilgrimage-chapel of Notre-Dame de l'Étang.

✱ 197 M. **Dijon** (*Hôtels de la Cloche, de Bourgogne, du Jura; Buffet*), the ancient *Divio*, once the capital of Burgundy, now that of the Department of the Côte-d'Or, with 48,000 inhab., is situated at the confluence of the Ouche and the *Souzon*. The dukes of Burgundy resided at Dijon down to the death of Charles the Bold in 1477. The buildings of that period enhance the interest of the place.

The Rue de la Gare and the Rue Guillaume lead from the station to the *Hôtel-de-Ville* (*Palais des Etats*), once the ducal palace, but remodelled in the 17th and 18th centuries. The two towers and the Salle des Gardes are almost the only ancient parts. The *MUSEUM, containing valuable collections of pictures, antiquities, engravings, etc., is open to strangers from 9 to 3 in winter and from 7 to 6 in summer; shut on Mon. at 1 p.m. (fee).

The SALLE DES GARDES contains the *Monuments of John the Fearless and Philip the Bold, dating from the 14th and 15th centuries, two imposing works, restored in 1828. Also some plaster-casts.

The *Picture Gallery is one of the most important provincial collections in France, including many fine modern works by *Glaize, Flandrin, Mélingue, Legros, Henner, Bouguereau, Horace Vernet, Guillaume, Neuville*, etc.; a few good Italian works by *Jac. Bassano, L. Bassano, Guido Reni, Luini, and Albano*; and examples of *Van Balen, Van der Meulen, Gaspar de Crayer*, and other Dutch and Flemish masters. The ivory-carvings, engravings, coins, and medals (by *Pisanello*, etc.) also deserve inspection.

In the second court is the *Musée Archéologique* (fee 50 c.), containing antique and mediæval bronze vessels, weapons, keys, and carronades; mediæval sculptures and tombstones; antique sculptures and tombstones from the *Castrum Divionense* (the Roman Dijon), votive tablets from a temple dedicated to the sources of the Seine; mile-stones; a canoe found in the Loire in 1859, etc. — The concierge also shows the huge ducal kitchen, built in 1445.

**Notre-Dame*, to the N. of the Hôtel-de-Ville, is a Gothic church of the 13-15th cent., of very picturesque exterior. The principal portal is a beautiful Gothic composition. The interior is also inter-

esting. One of the chapels of the transept contains a black image of the Virgin dating from the 11th or 12th century.

St. Michel, to the E. of the Hôtel-de-Ville, of the 16th cent., has a curious façade, half Gothic, half Renaissance in style.

**St. Benigne*, the cathedral, to the S. of the Porte Guillaume, an interesting building, was erected in 1271-88. The plan resembles that of Byzantine churches. The two towers in front are covered with conical roofs, and a wooden spire, 300 ft. in height, rises over the transept.

In the vicinity are *St. Philibert*, of the 12th cent., now a magazine, and *St. Jean*, of the 15th cent., disfigured with bad paintings.

The *Castle*, erected by Louis XI. in 1478-1512, and afterwards used as a state prison, now in a dilapidated condition, is situated to the N. of the Porte Guillaume. Beyond the Porte Saint Bernard stands the modern *Statue of St. Bernard* (d. 1153), who was born at Fontaine, a village near Dijon.

Dijon is the centre of the wine-trade of Upper Burgundy; the growths of Gevroy, including Chambertin, and of Vougeot, Nuits, and Beaune are the most esteemed.

During the Franco-German war of 1870-71 Dijon was twice occupied by the Germans, first on Oct. 31st, 1870, after which it was evacuated on the approach of Bourbaki's army, and again in Jan. 1871.

The line now runs between the Ouche and the *Canal de Bourgogne*, which connects the Saône with the Seine. Near the small town of *Auxonne* (Grand Cerf; Buffet), which possesses a Renaissance castle and a church of the 14th-16th cent., the branch line to *Gray* diverges to the left. The line crosses the Saône, and beyond *Champvans* passes through a tunnel and a long cutting.

221½ M. *Dôle* (*Ville de Lyon; Ville de Genève; Buffet*), a town with 13,000 inhab., is picturesquely situated on the *Doubs* and the *Rhone-Rhine-Canal*. The esplanade of *St. Maurice* commands a fine view of the Jura Mts. and Mont Blanc in the extreme distance to the right. — Branch-line from *Dôle* to the S.W. to *Châlons-sur-Saône*; to the N.E. to *Besançon*.

The train crosses the canal and the river, and enters the valley of the *Loue*. At *Mouchard* the *Besançon* line diverges to the left. A little farther on, a branch-line diverges to (5 M.) *Salins* (*Hôtel des Messageries*), a small town with saline baths, much frequented.

The line now enters the Jura. Numerous viaducts and tunnels. *Arbois*, a pleasant little town on the *Cuisance*, was the birthplace (1761) of Pichegru. Beyond *Pont d'Héry* a branch-line diverges to the right to *Champagnole*. The next important place is —

285 M. *Pontarlier* (*Hôtel National; Buffet*), a town with 5000 inhab., on the *Doubs*. Travellers entering France undergo the formalities of the custom-house here.

The line follows the left bank of the *Doubs* and crosses the

river near the fortified defile of *La Cluse*. To the left, on a rock 650 ft. in height, is situated the *Fort de Joux*, where Mirabeau, Toussaint-Louverture, and other state-prisoners were once confined. To the right, on a still loftier rock, rises a new fort. *Les Verrières Françaises*, or *de Joux*, is the last French, and *Les Verrières Suisses* the first Swiss station. On 1st Feb., 1871, the French army under Bourbaki, consisting of 84,000 men and 10,000 horses, crossed the Swiss frontier in this neighbourhood (see p. 356).

Beyond *Les Verrières* the line reaches its culminating point (2930 ft.). The scenery again becomes very picturesque. To the right in the valley lies the prettily situated town of *Fleurier*, with its important watch-manufactories. Beyond *Boveresse*, on the opposite bank of the *Reuse*, lies *Motiers*, where Rousseau wrote his 'Lettres de la Montagne'. On the same side of the valley lies the pleasant little town of *Couvet*. Near stat. *Travers*, which gives its name to the valley, rises the *Creux du Vent* (4806 ft.).

At *Noiraigue*, the Val de Travers terminates, and the train enters a wooded ravine of the *Reuse*. Numerous tunnels and viaducts. Fine view to the right of the Lake of Neuchâtel and the Alps. The train descends to *Auvernier*, the junction for Yverdon, crosses the *Ravine of Serrières* by a lofty viaduct, and finally reaches the station of Neuchâtel, situated high above the town.

317 M. *Neuchâtel* (**Hôtel Bellevue*, on the lake; **Hôtel du Mont Blanc*, also on the lake; *Grand Hôtel du Lac*, near the lake; *Faucon*, in the town; **Hôtel du Soleil* and *Hôtel du Commerce*, near the post-office); see *Baedeker's Switzerland*.

32. From Paris to Geneva,

by Mâcon, Ambérieu, and Culoz.

391 M. RAILWAY in 15½-20 hrs.; fares 77 fr. 5, 58 fr. 85, 42 fr. 35 c. — Station in the Boulevard Mazas (see p. 25).

Journey to (197 M.) *Dijon*, see R. 31. The train crosses the *Ouche* and the *Canal de Bourgogne* (p. 369), and skirts the sunny vineyards of the *Côte d'Or*, which produce the choicest Burgundy wines. At *Vougeot* is the famous *Clos-Vougeot* vineyard. Near *Nuits-sous-Beaune* a battle was fought between the Germans and the French in Dec. 1870.

219½ M. *Beaune* (*Hôtel de France*), a town with 11,000 inhab., on the *Bouzoise*, deals largely in Burgundy wines. *Notre Dame*, a church of the 12th and 15th cent., has a fine, but mutilated portal. A monument has been erected here to the mathematician *Monge*, a native of *Beaune* (d. 1818).

Pomard and *Volnay*, which lie to the right, are noted for their red wines, and *Meursault* for its white. From *Chagny* a branch-line diverges in several ramifications to *Autun*, *Nevers*, and *Creusot*, which last place possesses important foundries. The train passes

through a tunnel under the *Canal du Centre*, which connects the Saône and the Loire, and then enters the valley of the *Thalie*.

239 M. **Châlon-sur-Saône** (*Hôtels du Chevreuil, du Commerce*), a town with 20,900 inhab., situated at the junction of the Canal du Centre with the Saône, contains little to interest the traveller. The express trains do not touch Châlon, the branch-line to which diverges from the junction *Châlon-St. Cosme*. Branch-lines hence to Lons-le-Saulnier and to Dôle (p. 369).

The line follows the right bank of the Saône; to the left in the distance rises the Jura; to the right in clear weather the snowy summit of Mont Blanc, upwards of 100 M. distant, is visible.

255 M. **Tournus** (Savage; Buffet), a town with about 6000 inhab. on the Saône, possesses an interesting abbey-church, dedicated to **St. Philibert*, begun in 960, and completed in the 12th cent. Greuze (d. 1805) was a native of Tournus.

275 M. **Mâcon** (**Hôtel de l'Europe, des Champs Elysées, du Sauvage; Buffet*), the capital of the Department of the Saône and Loire, with 18,000 inhab., is another great centre of the wine-trade. The remains of the cathedral of *St. Vincent* are partly in the Romanesque style. Mâcon was the birthplace of Lamartine. The Lyons line proceeds towards the S., a branch-line diverges to Moulins towards the W., while the Geneva line turns towards the E.

The train crosses the Saône and enters the Département de l'Ain, following the course of the *Veyle*.

299 M. **Bourg** (*Hôtels de l'Europe, de France, du Midi; Buffet*), with 15,700 inhab., the ancient capital of Bresse, and now that of the Department of the Ain, is situated on the *Reyssouse*. The church of *Notre Dame*, erected in the 15th-16th cent., contains pictures, sculptures, and fine wood-carving. On the promenade Le Bastion rises a **Monument of Bichat* (d. 1802), the anatomist, who was born near Bourg, by David d'Angers. — Bourg lies on the direct line from Lyons to Strassburg via Besançon and Mulhouse.

The celebrated **Church of Brou*, in the florid Gothic style, erected in 1511-36 by Margaret of Austria, is situated $\frac{1}{2}$ M. from the town. It contains the sumptuous **Monuments* of the foundress, her husband Philibert, Duke of Savoy, and her mother-in-law Margaret of Bourbon. Her motto, '*Fortune infortune forte une*', may be seen in different parts of the church.

Near *Pont d'Ain* the train crosses the Ain. 319 M. **Ambérieu**, a pleasant little town on the *Albarine*, at the base of the Jura Mts., is the junction for Lyons. The train ascends the valley of the *Albarine*, which soon becomes more picturesque, and quits it at *Tenay*. Beyond *Rossillon*, to the right, are the lakes of *Pugieu*. The line now enters the valley of the *Rhone*.

349 $\frac{1}{2}$ M. **Culoz** (**Buffet*) is the junction for Chambéry and Aix-les-Bains, and also for Italy via the Mont Cenis tunnel. A considerable detention and a change of carriages generally take place

here. To the N. rises the *Colombier* (5033 ft.), which commands a fine view.

The train traverses the broad, marshy valley of the Rhone. *Seyssel* lies on both banks of the river, which are connected by a double suspension-bridge. Beyond *Pyrumont* the train passes through four tunnels.

371 M. **Bellegarde** (*Poste; Buffet*). Custom-house formalities here for travellers entering France.

Immediately beyond Bellegarde the train crosses the great *Valserine Viaduct* and enters the long *Crédo Tunnel* (2½ M.). To the right is the '*Perte du Rhône*', a rocky chasm in which the river is 'lost'. To the left, near *Collonges*, the last French station, rises the *Fort de l'Ecluse*, which commands the defile.

391 M. **Geneva** (*Hôtels de la Métropole, Ecu de Genève, Couronne, du Lac, de Paris Balance*, etc.), see *Baedeker's Switzerland*.

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LIST

of the most important Artists mentioned in the Handbook. with a note of the schools to which they belong.

Abbreviations: A = architect; P. = painter; S. = sculptor; c., ca. = circa, about; Fr. = French; Bol. = Bolognese; Flor. = Florentine; Ferr. = Ferrarese; Lomb. = Lombardic; Neap. = Neapolitan; Rom. = Roman; Ven. = Venetian, etc.

The Arabic numerals enclosed within brackets refer to the art notices throughout the Handbook, the Roman figures to the Introduction.

- Abbate, Nic. dell'**, Lomb. P.; 1512-71.
Adam, Jean-Vict., Fr. P., Paris, pupil of Meynier & Regnault; 1801-66.
Adam, Lamb.-Sigisb., Fr. S., Nancy; 1700-59.
Aizelin, Eug., Fr. S., Paris, pupil of Ramey & Dumont; b. 1821.
Alaux, Jean, Fr. P., Bordeaux, pupil of Vincent; 1786-1864.
Albano, Franc., Ital. P.; 1578-1660.
Albertinelli, Mariotto, Flor. P.; 1474-1515.
Allegri, see Correggio.
Amaury-Duval, Eug.-Emm., Fr. P., Paris, pupil of Ingres; b. 1808. — (p. xxxviii).
Amerighi, see Caravaggio.
Androuet, see Ducerceau.
Angelico (Fra), da Fiesole, Flor. P.; 1387-1455.
Ange, Roger, Fr. A.; 15-16th cent.
Anguier, François, Fr. S., Eu; 1604-1669. — (p. 114).
—, Michel, Fr. S., brother of the last; 1612-86. — (p. 114).
Antigna, J.-Pierre-Alex., Fr. P., Orleans, pupil of P. Delaroche; b. 1818.
Antonello, see Messina.
Audran, Gérard, Fr. engraver, Lyons; 1640-1703.
—, Claude, Fr. P., brother of the last; 17th cent.
Bakhuizen, Ludolf, Dutch P., Emden; 1631-1708.
Ballu, Théodore, Fr. A., Paris; b. 1817.
Ballard, Victor, Fr. A., Paris; 1806-74.
Balze, Jean-Et.-Paul, Fr. P., pupil of Ingres; b. 1815.
—, Jean-Ant.-Raymond, Fr. P., brother of the last; b. 1818.
Barbarelli, see Giorgione.
Barbieri, see Guercino.
Baroccio, Federigo, Rom. P.; 1528-1612.
Barrias, Félix-Jos., Fr. P., Paris, pupil of L. Cogniet; b. 1822.
Barrias, Louis-Ernest, Fr. S., Paris, pup. of Cavelier & Jouffroy; b. 1841. — (p. xl).
Bartholdi, Fréd.-Aug., Fr. S., Colmar; b. 1834.
Bartolommeo (Fra), Baccio della Porta, Flor. P.; 1475-1517.
Barry, Ant.-Louis, Fr. S., pupil of Bosio; 1796-1875. — (p. xl).
Bassano, Franc. (da Ponte), 1548-91.
—, Jacopo (da Ponte), Ven. P., 1510-92.
Baudry, Paul-Jacq.-Aimé, Fr. P., La Roche-sur-Yon, pupil of Sartoris & Drolling; b. 1828. — (pp. xxxvii, xxxviii).
Beham or Böhm, Hans Sebald, Ger. P., Nuremberg; 1500-50?
Bellangé, Jos.-Louis-Hipp., Fr. P., pupil of Gros; 1800-66.
Bellini, Gentile, Ven. P., 1121?-1507.
—, Giovanni, Ven. P., brother of the last; 1426-1516.
Beltraffio or Boltraffio, Giov.-Ant., Milanese P.; 1467-1516.
Benouville, Franc.-Léon, Fr. P., Paris, pup. of Picot; 1821-59. — (p. xxxvii).
Berchem or Berghem, Nic., Dutch P., Haarlem; 1620-83.
Berettini, see Cortona.
Bida, Alex., Fr. P., Toulouse, pupil of Delacroix; b. 1823. — (p. xxxviii).
Blondel, Merry-Jos., Fr. P., Paris, pupil of Regnault; 1781-1853.
Bol, Ferd., Dutch P., Dordrecht, pupil of Rembrandt; 1611-81.
Bologna, Giov. da, also called *Jean (Boullogne) de Douai*, S., Douai; 1524-1608.
Bonheur, Rosa, Fr. P., Bordeaux; b. 1822. — (p. xxxix).
Bonifazio or Bonifacio, three Ven. painters; ca. 1540-1580.
Bonnassieux, Jean-Marie, Fr. S., pup. of Dumont; b. 1810.
Bonnat, Léon-Joseph-Florentin, living

- Fr. P., Bayonne, pupil of de Madrazo & Cogniet. — (pp. xxxvii, xxxix).
- Bordone, Paris*, Ven. P., 1500-70.
- Borgognone, Ambrogio da Fossano*, Lomb. P.; 1455?-1524?
- Bosio, Fr. Jos., S.*, Monaco, pupil of Pajou; 1768-1845. — (p. 117).
- Botticelli, Aless. or Sandro (Filipepi)*, Flor. P.; 1446-1510.
- Bouchardon, Edme*, Fr. S., Chaumont, pup. of Coustou the Younger; 1698-1762.
- Boucher, Franç.*, Fr. P., pupil of Lemoine; 1704-70. — (p. xxxi).
- Bouguereau, Ad.-Will.*, Fr. P., La Rochelle, pup. of Picot; b. 1825.
- Boulogne, Bon, or de Boullongne*, Fr. P., Paris; 1649-1717.
- , *Louis*, Fr. P., brother of the last; 1654-1733.
- Boullongne*, see *Valentin*.
- Bourgeois, Charles-Arthur*, living Fr. S., Dijon, pupil of Duret & Guillaume. — (p. xl).
- Brascassat, Jacques-Raymond*, Fr. P., Bordeaux; 1804-67.
- Breton, Jules-Adolphe*, Fr. P., pup. of Drolling; b. 1827. — (p. xxxviii).
- , *Em.-Adélarde*, Fr. P., brother and pupil of the last.
- Brueghel*, see *Brueghel*.
- Brion, Gustave*, Fr. P., Alsace; 1824-1877. — (p. xxxviii).
- Briosco, Andr.*, surn. *Riccio*, Ital. S., Padua; b. after 1450.
- Brouwer, Adr.*, Flem. P., Oudenaerde, pup. of Fr. Hals; c. 1605-38.
- Bruant, Libéral*, Fr. A.; d. 1697.
- Brueghel, Peeter, or Brueghel the Elder* ('Peasant Brueghel'), Flem. P., Breda; c. 1520-69.
- , *Jan*, surn. 'Velvet Brueghel', Flem. P., Brussels, son of the last; 1568-1625.
- Brongniard, Alex.-Théod.*, Fr. A., Paris; 1739-1813.
- Bronzino, Angelo di Cosimo*, Flor. P., pupil of Pontorno; c. 1502-72.
- Bullant, Jean*, Fr. A., B.; d. 1578.
- Buonarroti*, see *Michael Angelo*.
- Cabanel, Alex.*, Fr. P., Montpellier, pup. of Picot; b. 1823. — (p. xxxviii).
- Cabat, Louis*, Fr. P., Paris, pup. of Flers; b. 1812. — (p. xxxix).
- Calcar, Johann von*, P. of the Ven. School, pup. of Titian; 1500-46.
- Caliari*, see *Veronese*.
- Canaletto, Ant. Canale*, Ven. P.; 1697-1768.
- Canova, Ant.*, Ital. S.; 1757-1832.
- Caravaggio, Michelangelo Amerighi da*, Lomb. & Rom. P.; 1569-1609.
- Carpaccio, Vittore*, Ven. P.; 1470?-1519.
- Carpeaux, Jean-Bapt.*, Fr. S., Valenciennes, pup. of Rude & Duret; 1827-75. — (p. xl).
- Carracci, Lodovico*, Bol. P.; 1555-1619.
- , *Agostino*, Bol. P.; 1558-1601.
- , *Annibale*, Bol. P., brother of Agostino, pup. of Lodovico, 1560-1609.
- , *Ant.*, Bol. P., son of Agostino, pup. of Ann. C.; 1583-1618.
- Carrier-Belleuse, Alb.-Ern.*, Fr. S., pupil of Dav. d'Angers; b. 1824.
- Cartellier-Pierre*, Fr. S., Paris; 1757-1831.
- Cavelier, Pierre-Jules*, Fr. S., Paris, pupil of David d'Angers, b. 1814. — (p. xl).
- Cellini, Benvenuto*, Fl. S. and goldsmith; 1500-72.
- Cerceau, du*, see *Ducerceau*.
- Chalgrin, J.-Fr.-Thér.*, Fr. A., Paris, pup. of Servandoni; 1739-1811.
- Champaigne, Phil. de*, Fr. P., Brussels; 1602-74. — (p. xxx).
- Chapu, Henry-Mich.-Ant.*, Fr. S., pup. of Pradier & Duret; b. 1833. — (p. xl).
- Chardin, J.-B. Siméon*, Fr. P., Paris; 1699-1779. — (p. xxxi).
- Charlet, Nicolas*, Fr. P., Paris; 1792-1845. — (p. xxxix).
- Chasseriau, Théod.*, [Fr. P., pup. of Ingres; 1819-56.
- Chaudet, Ant.-Denis*, Fr. S., Paris; 1763-1810. — (p. 116).
- Chenavard, Paul*, Fr. P., Lyons; b. 1808. — (p. xxxviii).
- Cigoli, Luigi Cardida*, Flor. P.; 1559-1613.
- Cima*, see *Conegliano*.
- Cimabue, Giov.*, Flor. P.; 1240(?)-1302(?).
- Clésinger, J.-B.-Aug.*, Fr. S., Besançon; b. 1814.
- Clouet or Cloet, Franç.*, surn. *Jehannet*, Fr. P., Tours; 1500?-72?. — (p. xxix).
- Cogniet, Léon*, Fr. P., pupil of Guérin; 1794-1881.
- Coignet, Jules-Louis-Philippe*, Fr. P., Paris, pupil of Bertin, 1798-1860. — (p. xxxvi).
- Colombe, Michel*, Fr. S.; 1430?-1512?. — (p. 114).
- Comte, Charles*, Fr. P., Lyons, pup. of Fleury; b. 1815. — (p. xxxvi).
- Conegliano, Cima or Giov. Batt. da*, Ven. P.; c. 1489-1508.
- Constable, B. A. J.*, Engl. P., 1776-1836.
- Cornu, Séb.-Melch.*, Fr. P., Lyons, pupil of Ingres; 1804-71.
- Corot, J.-B. Camille*, Fr. P., Paris; 1796-1875.
- Correggio, Ant. Allegri da*, Lomb. P.; 1494?-1534.

- Cortona, Pietro Berrettini da*, Flor. A. and P.; 1596-1669.
- Cortot, Jean-Pierre*, Fr. S., Paris; 1787-1843.
- Costa, Lor.*, Ferr. P.; 1460-1535.
- Couder, Louis-Ch.-Aug.*, Fr. P., Paris, pup. of David & Regnault; 1789-1873.
- Courbet, Gustave*, Fr. P.; 1819-77. — (p. xxxviii).
- Court, Jos.-Dés.*, Fr. P., Rouen, pup. of Gros; 1798-1865.
- Cousin, Jean*, Fr. P., S., A., & engraver; d. ca. 1589.
- Coustou, Nic.*, Fr. S., Lyons; pup. of Coyzevox, 1658-1738. — (p. 116).
- , *Guill.*, Fr. S., Lyons, brother of the last and pup. of Coyzevox; 1678-1746. — (p. 116).
- , *Guill.*, Fr. S., Paris, son of the last; 1716-77.
- Couture, Thomas*, Fr. P., Senlis, pupil of Gros & P. Delaroche; 1815-79. — (p. xxxvi).
- Coyzel, Noël*, Fr. P., Paris; 1628-1707.
- , *Ant.*, Fr. P., son of the last; 1661-1722.
- , *Noël-Ant.*, Fr. P., son of Noël C.; 1692-1734.
- Coyzevox, Ant.*, Fr. S., Lyons; 1640-1720. — (p. 115).
- Craesbeke, Joos van*, or *Craesbeeck*, Flem. P.; 1608?-54.
- Craeyr* or *Craeyer, Gasp.*, de, P., Antwerp; 1552-1669.
- Cranach, Lucas, the Elder*, Ger. P.; 1472-1553.
- Crauk, Gust.-Ad.-Dés.*, Fr. S., Valenciennes, pup. of Pradier; b. 1827.
- Credi, Lor. di*, Flor. P., 1459-1537.
- Cuijp* or *Cuyp, Aalbert*, Dutch P., Dordrecht; 1605-91.
- Curzon, Paul-Alf.*, de, Fr. P., Poitiers, pupil of Drolling & Cabat; b. 1820.
- Daubigny, Ch.-Franç.*, Fr. P., Paris, pupil of Delaroche; 1817-78. — (p. xxxix).
- David, Jacques-Louis*, Fr. P., Paris, pup. of Vien; 1748-1825. — (p. xxxii).
- David d'Angers, Pierre-Jean David*, Fr. S., Angers; 1789-1856. — (p. xxxix).
- David de Bruges, Gérard*, P.; 1450?-1523.
- Debay, J.-B.*, Fr. S., pupil of Chaudey; 1779-1863.
- Débrosse, Jacques*, Fr. A.; d. 1621.
- Decamps, Alex.-Gabr.*, Fr. P., Paris; 1803-60. — (p. xxxvi).
- Delacroix, Ferd.-Vict.-Eug.*, Fr. P., Charenton, pupil of P. Guérin; 1799-1863. — (p. xxxiii).
- Delaplanche, Eug.*, Fr. S., Paris, pup. of Duret; b. 1836.
- Delaroche, Paul*, Fr. P., Paris, pup. of Gros; 1797-1856. — (p. xxxv).
- Delorme, Philibert*, Fr. A., Lyons; 1518?-77?
- Deseine, Louis-Pierre*, Fr. S., Paris; 1759-1822.
- Desjardins, Martin (van den Bogaert)*, S.; 1640-94.
- Desportes, François*, Fr. P.; 1661-1743.
- , *Claude-Franç.*, Fr. P., son and pupil of the last; 1695-1774.
- Detaille, Edouard*, Fr. P., Paris, pup. of Meissonnier; b. 1848. — (p. xxxix).
- Devéria, Eug.*, Fr. P., Paris, pup. of Girodet; 1805-65. — (p. xxxvi).
- Diaz de la Peña, Narcisse*, Fr. P., Bordeaux; 1809-76. — (p. xxxvi).
- Dieboldt, Georges*, S., Dijon, pupil of Ramey & Dumont; 1816-61.
- Domenichino, Domenico Zampieri*, Bol. P., pup. of the Carracci; 1581-1641.
- Donatello*, Flor. S.; 1386-1466.
- Doré, Gust.-Paul*, Fr. P. & designer, Strassburg; b. 1832.
- Dosso, Giov. Lutero*, also called *Dosso Dossi*, Ferr. P.; c. 1479-1546.
- Douai, Jean de*, see Bologna.
- Dou or Dov, Ger.*, Dutch P., Leyden; 1598-1675.
- Devret, Pierre*, two engravers, father and son, of Lyons; 1664-1739, 1697-1739.
- Drolling, Martin*, Fr. P., Alsace; 1752-1817.
- Drouais, Fr.-Hub.*, Fr. P., Paris; 1727-75.
- Duban, Fél.-Louis-Jacq.*, Fr. A., Paris; 1797-1870.
- Dubois, Paul*, Fr. S., Nogent-sur-Seine; b. 1829. — (p. xl).
- Dubufe, Louis-Edouard*, Fr. P., Paris, pup. of Delaroche; b. 1818.
- Duc, Jos.-Louis*, Fr. A.; 1802-79.
- Ducerceau* or *du Cerceau, Jacques Audrouet*, Fr. A.; 1540-?
- Ducq* or *Duc, Jean le*, Dutch P., The Hague; 1636-95.
- Dughet, Gaspar*, see Poussin.
- Dujardin* or *du Jardin, Karel*, Dutch P., Amsterdam; 1635?-78.
- Dumont, Jacques-Edme*, Fr. S., Paris, pupil of Pajou; 1761-1844. — (p. xl).
- Dupré, Jules*, Fr. P., Nantes; b. 1812. — (p. xxxix).
- Duran, Carolus*, Fr. P., Lille, pup. of Souchon; b. 1837. — (p. xxxix).
- Dürer, Alb.*, Ger. P., Nuremberg; 1471-1528.
- Duret, Francisque*, Fr. S., Paris, pup. of Bosio; 1804-65. — (p. xxxix).
- Duval-le-Camus, Jules-Alex.*, Fr. P., Paris, pup. of Delaroche & Drolling; 1817-77.

- Dyck, Antonius van*, P., Antwerp; 1599-1641.
- Eter, Ant.*, Fr. S., Paris, pupil of Dupaty & Pradier; b. 1810.
- Eyck, Jan van*, early Flem. P.; 1390?-1440.
- Fabrizio, Gentile, da*, Umbr. P.; c. 1370-1450.
- Falguière, Jean-Alex.-Jos.*, Fr. S., Toulouse, pup. of Jouffroy; b. 1831.
- Féron, Firmin-Eloi*, Fr. P., Paris, pupil of Gros; 1802-76.
- Ferrari, Gaudenzio*, Lomb. P.; 1484-1549.
- Feti, Dom.*, Rom. P.; 1589-1624.
- Feytaud-Perrin, Aug.*, Fr. P., pupil of L. Cogniet & Yvon; b. 1829.
- Fictor or Victors, Jan*, Dutch P.; ca. 1640-62.
- Fiesole, Fra Angelico da*, see Angelico.
- , *Mino da*, Flor. S.; 1431-89.
- Filippini*, see Botticelli.
- Flammarion, Hippolyte*, Fr. P., Lyons, pup. of Ingres, 1809-64. — (p. xxxvi).
- , *Jean Paul*, Fr. P., Lyons, brother of the last and pup. of Ingres; b. 1811.
- Fleury, Léon*, Fr. P., Paris, pup. of Bertin & Hersent; 1804-58.
- Flinck, Govert*, Dutch P., Cleve; pup. of Rembrandt; 1615-60.
- Fontaine, Pierre-Franç.-Léon.*, Fr. A., Pontoise; 1762-1853.
- Fouquet or Fouquet, Jean*, Fr. P., Tours; c. 1415-77? or 83. — (p. xxix).
- Foyatier, Denis*, Fr. S.; 1793-1863.
- Fragonard, Jean-Hon.*, Fr. P., Grasse, pup. of Boucher, 1732-1806. — (p. xxxi).
- , *Alex.-Erariste*, Fr. P., son of the last; 1783-1850.
- François, Franç.-Louis*, Fr. P., Plombières, pupil of Corot & Gigoux; b. 1814. — (p. xxxix).
- Franchville or Franqueville, Pierre*, Fr. S., Cambrai, pup. of Giov. da Bologna; 1548-1618? — (p. 115).
- Francia, Franc. (Raibolini)*, Bol. P.; 1450-1517.
- Franciabigio, Francesco Bigio*, Flor. P.; 1482-1525.
- Frémiet, Emm.*, Fr. S., Paris, pupil of Rude; b. 1824.
- Frémiet or Fréminet, Martin*, Fr. P., Paris; 1567-1619.
- Fromentin, Eug.*, Fr. P., La Rochelle, pup. of Cabat; 1820-76. — (p. xxxviii).
- Fyt, Jan*, P., Antwerp; 1609-61.
- Gabriel, Jacques-Ange*, Fr. A.; 1710-82.
- Gallait, Louis*, Belg. P., Tournai; b. 1810.
- Garofalo. Benr. Tisio*, Ferr. P.; 1481-1559.
- Garnier, Jean-Louis-Charles*, Fr. A., Paris; b. 1825.
- Gatteaux, Jacques-Edouard*, Fr. S., Paris; b. 1788.
- Gelée (Cl.)*, see Lorrain.
- Gérard, Franç.*, Baron, Fr. P., pup. of David; 1770-1837. — (p. xxxii).
- Géricault, Jean-Louis-André-Théod.*, Fr. P., Rouen, pupil of Guérin; 1791-1824. — (p. xxxiii).
- Gérôme, Jean-Léon*, Fr. P., Vesoul; b. 1824. — (p. xxxviii).
- Ghirlandajo or Grillandajo, Dom. del*, Flor. P.; 1449-94.
- , *Ben.*, Flor. P., brother and pupil of the last; 1458-97.
- , *Ridolfo*, Flor. P., son of Dom. G.; 1483-1561.
- Gigoux, Jean-Franç.*, Fr. P., Besançon; b. 1809.
- Giordano, Luca*, surn. *Fapresto*, Neapol. P.; c. 1632-1705.
- Giorgione, Giorgio, Barbarella*, Ven. P.; 1477 (?) -1511.
- Girardon, Franç.*, Fr. S., Troyes; 1628-1715.
- Giraud, Séb.-Ch.*, Fr. P., Paris; b. 1819.
- , *Pierre-Franç.-Eug.*, Fr. P., Paris, pupil of Hersent & Richomme; b. 1806.
- , *Victor*, Fr. P., Paris, pup. of Picot & Eug. G. (his father); 1835?-71.
- Girodet-Trioson (Anne-Louis Gir. de Roucy-Trioson)*, Fr. P., Montargis, pup. of David; 1764-1824. — (p. xxxii).
- Glaize, Aug.-Barth.*, Fr. P., Montpellier, pup. of Deveria; b. 1812.
- Gleyre, Charles-Gabriel*, Fr. P., Chevilly (Switzerland), pup. of Hersent; 1807-1874. — (p. xxxvii).
- Gossaert*, see Mabuse.
- Goujon, Jean*, F. S. & A., Paris; 1520?-72? — (p. 112).
- Goyen, Jan van*, Dutch P., Leyden; 1596-1656.
- Gozzoli, Benozzo*, Flor. P.; 1420-97.
- Greuze, J.-B.*, Fr. P.; Tournus; 1725-1805. — (p. xxxii).
- Gros, Ant.-Jean*, Baron, Fr. P., Paris, pup. of David; 1771-1865. — (p. xxxii).
- Gudin, Théod.*, Fr. P., Paris, pupil of Girodet; 1802-80.
- Guercino, Il (Giov.-Franc. Barbieri)*, Bol. P.; 1590-1666.
- Guérin, Pierre-Narc.*, Baron, Fr. P., Paris, pupil of J.-B. Regnault; 1774-1833. — (p. xxxii).
- Guido Reni*, Ital. P.; 1575-1642.
- Guillain, Simon*, Fr. S. & engraver, Paris; 1581 or 92-1679. — (p. 114).

- Guillaume, Claude-J.-B.-Eug.*, Fr. S., Montbard, pupil of Pradier; b. 1822. — (p. xl).
Gumery, Ch.-Alph., Fr. S., Paris; 1827-71.
Hallé, Claude-Guy, Fr. P., Paris; 1561-1736.
Hals, Frans, Dutch P., Haarlem; 1584-1666.
Hamon, Jean-Louis, Fr. P., St. Loup (Brittany), pup. of Delaroche & Gleyre; 1821-74. — (p. xxxviii).
Hébert, Ern.-Ant.-Aug., Fr. P., Grenoble, pupil of Delaroche; b. 1817. — (p. xxxvii).
Heem, Jan Davidz de, P., Utrecht; 1600(?)-1683/84.
Heim, Franç.-Jos., Fr. P., Belfort, pup. of Hersent; 1787-1865.
Helst, Barth. van der, Dutch P., Haarlem; 1613(?) - 70.
Henner, J.-J., Fr. P., Alsace, pup. of Drolling & Picot; b. 1829.
Herrera, Franc., the Elder, Span. P.; 1576-1656.
Hersent, Louis, Fr. P., Paris, pup. of J.-B. Regnault; 1777-1860.
Hesse, Nic.-Aug., Fr. P., Paris, pup. of Gros; 1795-1869.
—, Alex.-J.-B., Fr. P., Paris, pupil of Gros; 1806-79.
Heyden (Heijde), J. van der, Dutch P., Gorcum; 1637-1712.
Hioile, Ern.-Eug., Fr. S., Valenciennes, pup. of Jouffroy; b. 1834.
Hittorf, Jac.-Ign., A., Cologne, pup. of Fr.-Jos. Bellanger in Paris; 1793-1867.
Hobbema, Meindert, Dutch P.; 1638-1709.
Holbein, Hans, the Younger, Ger. P., Augsburg; 1497-1543.
Hondecoeter, Melchior d', Dutch P., Utrecht; 1636-95.
Honthorst, Ger. van, Dutch P.; 1590-1666.
Hooch or Hoogh, Pieter de, Dutch P.; 1632-81.
Houdon, Jean-Ant., Fr. S., Versailles; 1741-1828. — (p. 116).
Ingres, J.-A.-Dom., Fr. P., Montauban, pup. of David; 1780-1867. — (p. xxxv).
Isabey, Louis-Gab.-Eug., Fr. P., Paris, pup. of his father, J.-B. Isabey, the designer; b. 1804.
Jacquemart, Mlle. Nêlie, Fr. P., Paris, pup. of L. Cogniet; b. 1845. — (p. xxxvii).
Jeanron, Philippe-Auguste, Fr. P., Boulogne-sur-Mer, pup. of Sigalon & Souchon; 1809-77.
Jehannel, see Clouet.
Jobbé-Duval, Armand-Marie-Félix, Fr. P., pup. of P. Delaroche; b. 1821.
Jordaens, Jac., P., Antwerp; 1593-1678.
Jouffroy, Franç., Fr. S., Dijon, pup. of Ramey the Younger; b. 1806. — (p. xl).
Jouvenet, Jean, Fr. P., Rouen; 1644-1717. — (p. xxx).
Jundt, Gustave, living Fr. P., Strassburg, pup. of Drolling & Biennoury. — (p. xxxviii).
Juste de Tours, Jean, Fr. S.; d. ca. 1535.
Kaufmann, Angelica, Ger. P., Coire; 1741-1807.
Keller, two brothers of Zürich, sculptors at the court of Louis XIV.
Labrousse, Pierre-Franç.-Henri, Fr. A.; b. 1801.
Lafosse or La Fosse, Ch. de, Fr. P., Paris; 1636-1716.
Langlois, Jean-Ch., surn. *Le Colonel*, Fr. P., pupil of Girodet, Gros, & H. Vernet; 1789-1870.
Largillière, Nic., Fr. P., Paris; 1656-1746. — (p. xxxi).
Larivière, Phil.-Ch. de, Fr. P., Paris, pup. of Guérin, Girodet, & Gros; 1798-1876.
Lassus, J.-B. Ant., Fr. A., Paris; 1807-57.
Laugée, Désiré-François, Fr. P., Maromme, near Rouen, pup. of Picot; b. 1823.
Laurens, Jean-Paul, Fr. P.; b. 1838.
Le Brun or Lebrun, Ch., Fr. P., Paris, pup. of S. Vouet; 1619-90. — (p. xxx).
—, Elise-Louise Vigée, Fr. P., Paris; 1755-1842.
Lefebvre, Jules-Jos., Fr. P.; b. 1836.
Lefuel, Hector Martin, Fr. A., Versailles; 1810-81.
Lehmann, Ch.-Ern.-Rod.-Henri, P., Kiel, pup. of Ingres; b. 1814.
Leleux, Adolphe, Fr. P., Paris; b. 1812. — (p. xxxviii).
—, Armand, Fr. P., Paris, brother of the last and pup. of Ingres; b. 1818.
Lemaire, Phil.-Henri, Fr. S., Valenciennes, pup. of Cartellier; 1798-1880.
Lemercier, Jacques, Fr. A., Pontoise; 1590-1660.
Lenepveu, Jules-Eug., Fr. P., Angers, pup. of Picot; b. 1819.
Le Nôtre or Lenôtre, André, A. and landscape-gardener, Paris; 1613-1700.
Lepautre, Jean, designer; 1617-82.
Lepère, J.-B., Fr. A., Paris; 1762-1844.

- Leroux, Eug.*, living Fr. P., Paris, pup. of Picot.
- Lescot, Pierre*, Fr. A., Paris; 1510-78.
- Le Sueur*, or *Lesueur, Eustache*, Fr. P., pup. of Vouet; 1617-55. — (p. xxx).
- Lethière, Guill.-Guillon*, Fr. P., pup. of Doyen; 1760-1832.
- Lévau, Louis*, Fr. A.; 1612-70.
- Lévy, Emile*, Fr. P., Paris, pup. of A. de Pujol & Picot; b. 1826. — (p. xxxviii).
- Libri, Girolamo dai*, Ven. P.; 1474-1556.
- Lievens* or *Livens, Jan*, Dutch P., Leyden; 1607-72 (?).
- Lippi, Fra Filippo*, Flor. P.; 1412-69.
- Loison, Pierre*, Fr. S., pup. of David d'Angers; b. 1821.
- Loe, van*, see Vanloo.
- Lorrain, Claude Gellée*, surn. *Cl. le L.*, Fr. P., studied in Italy; 1600-82. — (p. xxx).
- Lotto, Lor.*, Ven. P.; 1480-1554 (?).
- Luini, Bern.*, Mil. P.; 1470 (?) - 1530 (?).
- Mabuse, Jan van* or *Gossaert*, Flem. P., Maubeuge; 1470? - 1532.
- Maes* or *Maas, Nic.*, Dutch P., Dordrecht; 1632-93.
- Maillet, Jacques-Léon.*, Fr. S., Paris, pup. of Pradier; b. 1823.
- Mainardi, Bastiano*, Flor. P.; d. 1515?
- Maindron, Et.-Hipp.*, Fr. S., pup. of David d'Angers; b. 1801. — (p. xl).
- Majano, Ben. da*, Flor. A. & S.; 1442-97.
- Mansard* or *Mansart, Franç.*, Fr. A., Paris; 1598-1666.
- , *Jules-Hardouin*, Fr. A., Paris, nephew of the last; 1645-1708.
- Mantegna, Andrea*, Ital. P., Padua; 1431-1506.
- Marcellin, Jean-Esprit*, Fr. S., Gap, pup. of Rude; b. 1821.
- Marchal, Ch.-Franç.*, Fr. P., Paris, pup. of Drolling; 1825-77.
- Marochetti, Ch.*, S., Turin, pup. of Bosio; 1805-67.
- Marsy, Balh. & Gasp.*, two Fr. sculptors of Cambrai; 1624-74 & 1628-81.
- Matout, Louis*, Fr. P., Charleville; b. 1813.
- Matsys* or *Massys, Quinten* or *Quentin*, Antwerp P.; 1466-1531.
- Meer, Jan van der*, van *Haarlem*, Dutch P.; 1628-91.
- , *J. van der*, of *Delft*, Dutch P.; 1632-96?
- Meissonier, Jean-Louis-Ern.*, Fr. P., Lyons; b. 1813. — (p. xxxviii).
- , *Juste-Aurèle*, A., S., P. & designer; b. at Turin in 1695, d. at Paris in 1750.
- Memling, Hans*, early Flem. P.; ca. 1430-95.
- Mercié, Antonin*, Fr. S., Toulouse, pup. of Jouffroy & Falguière; b. 1845. — (p. x).
- Messina, Antonello da*, Neapol. P.; 1410 (?) - 93 (?).
- Metsu, Gabriel*, Dutch P., Leyden; 1630-67 (?).
- Meulen, Ant.-Fr. van der*, Brussels, P. of battle-scenes to Louis XIV.; 1634-90.
- Meynier, Ch.*, Fr. P., Paris, pup. of Vincent; 1768-1832.
- Michael Angelo Buonarroti*, A., S., & P., Florence; 1475-1564.
- Mieris, Frans van, the Elder*, Dutch P., Leyden; 1635-81.
- , *Willem van*, Dutch P., Leyden, pup. of the last; 1662-1747.
- Mignard, Pierre*, Fr. P., Troyes; 1610-95. — (p. xxxi).
- Millet, Jean-Franç.*, Fr. P., pup. of P. Delaroche; 1815-75. — (p. xxxviii).
- , *Aimé*, Fr. S., Paris, pup. of David d'Angers; b. 1816.
- Mino da Fiesole*, see Fiesole.
- Montagna, Bartolommeo*, Ven. P.; d. 1523.
- Montereau, Pierre de*, Fr. A.; d. 1266.
- Mor, Moor*, or *Moro, Antonis de*, Dutch P., Utrecht; 1512-1576/8.
- Moreau, Gustave*, Fr. P., Paris, pup. of Picot; b. 1826. — (p. xxxviii).
- , *Louis-Gabriel*, Fr. P., Paris; 1740-1806.
- , *Mathurin*, Fr. S., Dijon, pup. of Ramey & Dumont; b. 1822. — (p. xl).
- Moretto da Brescia (Aless. Bonvicino)*, P., Brescia; 1498-1555.
- Mottez, Victor-Louis*, Fr. P., Lille, pup. of Picot; b. 1809.
- Murillo, Bartolomé-Estéban*, Span. P.; 1616-82.
- Nanteuil (Ch.-Franç.-Lebaeuf)*, Fr. S., Paris, pup. of Cartellier; 1792-1865.
- , *Robert*, engraver, Reims; 1630-1698.
- Natoire, Ch.-Jos.*, Fr. P., Nîmes, pup. of Lemoine; 1700-77.
- Neer, Aart van der*, Dutch P., Amsterdam; 1619 (?) - 82 (?).
- Neuville, Alphonse de*, living Fr. P., St-Omer, pup. of Picot. — (p. xxxix).
- Oggionno, Marco da*, Lomb. P., pup. of Leon. da Vinci; 1470 (?) - 1540 (?).
- Oppenort, Gilles-Marie*, A. & designer, Paris; 1672-1742.
- Ostade, Adr. van*, Dutch P.; 1610-85.
- , *Izack van*, Dutch P., brother and pup. of the last; 1621-49.

- Ottin, Aug.-Louis-Marie*, Fr. S., Paris, pup. of David d'Angers; b. 1811.
- Pajou, Augustin*, Fr. S., Paris, pup. of Lemoine; 1730-1809.
- Palissy, Bern.*, potter; 1510-89? — (p. 147).
- Palma Vecchio, Jacopo*, Ven. P.; 1470-1528.
- Panini, Giov.-Paolo*, Lomb. P.; 1695-1768.
- Papety, Dom.-Louis-Féréol*, Fr. P., Marseilles; 1815-49.
- Percier, Ch.*, Fr. A., Paris; 1764-1838.
- Perraud, Jean-Jos.*, Fr. S., pup. of Ramey & Dumont; 1821-76. — (p. xi).
- Perrault, Claude*, Fr. A., Paris; 1613-88.
- Perugino (Pietro Vannucci)*, Umbrian P.; 1446-1524.
- Pilippoteaux, Henri-Emm.-Félix*, Fr. P., Paris; b. 1815.
- Picot, Franc.-Ed.*, Fr. P., Paris, pup. of Vincent; 1786-1868.
- Pigalle, J.-B.*, Fr. S., Paris; 1714-85. — (p. 116).
- Pilon, Germain*, Fr. P., 1515?-90? — (p. 112).
- Pils, Isid.-Adr.-Aug.*, Fr. P., Paris, pup. of Picot; 1813-75.
- Pinturicchio (Bernardino Betti)*, Umbrian P., 1454-1513.
- Piombo, Sebast. del*, Ven. P.; 1485-1547.
- Pippi*, see Romano.
- Ponce or Ponzio, Paolo*, Flor. S. of the 16th cent. — (p. 113).
- Pontormo, Jacopo Carrucci da*, Flor. P.; 1494-1557.
- Potter, Paul*, Dutch P.; 1625-54.
- Pourbus or Porbus, Frans, the Younger*, Antwerp P.; 1570-1622.
- Poussin, Gaspard*, properly *G. Dughet*, Fr. P., Rome, nephew and pup. of the following; 1613-75. — (p. xxx).
- , *Nicolas*, Fr. P., Andelys, Normandy; 1594-1665. — (p. xxx).
- Pradier, J.-J.*, Fr. S., Geneva, pup. of Lemot; 1792-1852. — (p. xxxix).
- Préault, Ant.-Augustin*, Fr. S., Paris; 1809-79.
- Prieur, Barth.*, Fr. S.; d. 1611. — (p. 113).
- Primaticcio, Franc.*, Bol. P.; 1504-70.
- Protais, Paul-Alex.*, Fr. P., Paris; b. 1826.
- Prudhon, Pierre-Paul*, Fr. P., Cluny; 1758-1823. — (p. xxxii).
- Puget, Pierre*, Fr. S., Marseilles; 1622-94. — (p. 115).
- Pujol, Alex.-Denis-Abel*, Fr. P., Valenciennes, pup. of David; 1785-1861.
- Puis de Chavanne, Pierre*, Fr. P., Lyons, pup. of H. Scheffer & Couture; b. 1824.
- Raffet, Denis*, Fr. P., Paris, pup. of Charlet & Gros; 1804-60. — (p. xxxix).
- Ramey, Claude*, Fr. S., Dijon; 1754-1838.
- Raphael (Raffaello Santi da Urbino)*, Ital. P., pup. of Perugino; 1483-1520.
- Regnault, J.-B.*, Fr. P., Paris; 1754-1829.
- , *Henri*, Fr. P., Paris, pup. of Cabanel; 1843-71. — (p. xxxix).
- Rembrandt van Ryn*, Dutch P., Leyden; 1607-69.
- Reni*, see Guido.
- Ricard, Louis*, Fr. P., Marseilles, pup. of Auber & L. Cogniet; 1824-73. — (p. xxxvii).
- Ribera, José de*, surn. *Spagnoletto*, Span.-Neap. P.; 1588-1656.
- Ribot, Augustin-Théodule*, living Fr. P., Breteuil, pup. of Glaize.
- Ricard, Louis-Gust.*, Fr. P., Marseilles; 1824-73. — (p. xxxvii).
- Riccio*, see Briosco.
- Richier, Ligier*, Fr. S., St. Mihiel, pup. of Michael Angelo; 16th cent.
- Rigaud, Hyacinthe*, Fr. P., Perpignan; 1659-1743. — (p. xxxi).
- Robbia, Luca, Andr., & Giov. della*, three Flor. sculptors of the 15-16th centuries.
- Robert, Louis Léop.*, P., La Chaude-Fonds, pup. of Gérard & David; 1794-1835.
- Robert-Fleury, Jos.-Nic.*, Fr. P., Paris, pup. of Girodet, Gros, & H. Vernet; b. 1797. — (p. xxxvi).
- , *Tony*, Fr. P., Paris, son of the last & pup. of Delaroche; b. 1837.
- Robusti*, see Tintoretto.
- Romano, Giulio (Pippi)*, Rom. P.; 1492-1546.
- Rosa, Salvator*, Neap. P.; 1615-73.
- Rosso, Giovanbattista*, Flor. P.; 1496-1541.
- Rottenhammer, J.*, Ger. P., Munich; 1564-1623.
- Rousseau, Théodore*, Fr. P., Paris; 1812-67. — (p. xxxix).
- Rubens, Peter Paul*, Antwerp P.; 1577-1640.
- Rude, Franc.*, Fr. S., Dijon, pup. of Carlier; 1784-1855. — (p. xi).
- Ruisdael or Ruysdael, Jacob van*, Dutch P., Haarlem; c. 1625-82.
- Ruysdael, Salomon van*, Dutch P.; Haarlem; d. 1670.
- Saint-Jean, Simon*, Fr. P., Lyons; 1808-60.
- Santerre, J. B.*, Fr. P., pup. of Bon de Boulogne; 1650-1717.

- Santi*, see Raphael.
Sarto, Andrea del (Andrea Vannucchi), Flor. P.; 1487-1531.
Sassoferrato, Giov.-Batt. Salvi da, Rom. P.; 1605-85.
Schæffer, Ary, P., Dordrecht, pup. of Guérin; 1795-1858. — (p. xxxiv).
 —, *Henri*, P., brother of the last and pup. of Guérin; 1798-1862.
Schnetz, Jean-Victor, Fr. P., Versailles, pup. of David, Regnault, Gérard, & Gros; 1787-1870.
Sesto, Ces. da, P., Milan, pup. of Leon. da Vinci; d. after 1524.
Seurre, Ch.-Marie-Em., Fr. S., Paris, pup. of Cartellier; 1798-1858.
Signalon, Xavier, Fr. P., Uzès, pup. of P. Guérin; 1790-1837.
Signalon, Em., Fr. P., pup. of Gros; b. 1804.
Signorelli, Luca, Tuscan P.; 1441-1523.
Simart, Pierre-Ch., Fr. S., Troyes, pup. of Dupaty & Pradier; 1807-57.
Slingeland, P. van, Dutch P., Leyden, pup. of Dou; 1640-91.
Snyders, Frans, Antwerp P.; 1579-1657.
Solario, Andrea, Lomb. P., pup. of Leon. da Vinci; c. 1448-1530.
Soufflot, Jacques-Germain, Fr. A.; 1714-81.
Spada, Lionello, Bol. P.; 1656-1622.
Spagna, Giov. di Pietro, surn. to Spagna, Span.-Umb. P.; d. 1529?
Spagnoletto, see Ribera.
Steen, Jan, Dutch P., Leyden; 1636-89.
Steuben, Ch., P., Mannheim; 1791-1856. — (p. xxxvi).
Subleyras, Pierre, Fr. P., Uzès; 1699-1749.
Sueur, Le, see Le Sueur.
Teniers, David, the Elder, Antwerp P.; 1582-1649.
 —, *David, the Younger*, Antwerp P., son & pup. of the last; 1610-94.
Ter Borch or Terburg, Ger., Dutch P., Zwolle; 1608-81.
Timbal, Louis-Ch., Fr. P., Paris, pup. of Drolling & Signal; 1822-80.
Tintoretto, Jacopo Robusti, Ven. P., pup. of Titian; 1518-94.
Titian (Tiziano Vecellio da Cadore), Ven. P.; 1477-1576.
Triqueti, Henri, Baron de, Fr. S.; 1802-74.
Troyon, Constant, Fr. P., Sèvres; 1810-65. — (p. xxxix).
Tuby or Tubi, J.-B., Rom. S., France; 1630-1700.
Uccello, Paolo, Flor. P.; 1397-1475.
Valentin, surn. *Jean de Boullongne*, Fr. P., Coulommiers; 1600-31.
Vanloo or van Loo, Jacob, Dutch P.; 1614-70.
Vannucchi, see Sarto.
Vannucci, see Perugino.
Vasari, Giorgio, Flor. P. & art-historian; 1511-74.
Vecelli, see Titian.
Vela, Vinc., Ital. S.; b. 1822.
Velazquez, Don Diego Rodriguez de Sylva y V., Span. P.; 1599-1660.
Velde, Adr. van de, Dutch P., Amsterdam; 1639-72.
Velde, Willem van de, the Younger, P., Amsterdam; 1633-1707.
Ver Meer, see Meer.
Vernet, Claude-Jos., Fr. P., Avignon; 1714-89.
 —, *Ant.-Ch.-Hor.*, surn. *Carle*, Fr. P., son of the last; 1758-1835.
 —, *Em.-Jean-Horace*, Fr. P., son of Carle; 1789-1863. — (p. xxxiv).
Veronese, Paolo (P. Catiari), Ven. P.; 1528-1588.
Victors, see Fictoor.
Vien, Jos.-Marie, Fr. P., Montpellier; 1716-1809.
Vinchon, Aug.-J.-B., Fr. P., Paris; 1789-1855.
Vinci, Leonardo da, Flor. P.; 1452-1519.
Viollet-le-Duc, Eug.-Emm., Fr. A., Paris; 1814-79.
Visconti, Louis, A., pup. of Percier; 1791-1854.
Voillon, Ant., Fr. P., Lyons; b. 1833.
Volterra, Daniele Ricciarelli da, Flor. P.; 1509-66.
Vouet, Sim., Fr. P., Paris; 1590-1649. — (p. xxx).
Watteau, Ant., Fr. P., Valenciennes; 1684-1721. — (p. xxxi).
Weenix, J.-B., Dutch P., Amsterdam; 1621-60.
Weyden, Rog. van der, Flem. P., Tournai; c. 1399-1464.
Wouwerman, Phil., Dutch P., Haarlem; 1619-68.
 —, *Pieter*, Dutch P., brother and pup. of the last; 1623-83.
Wynants, Jan, Dutch P.; ca. 1641-79.
Yvon, Ad., Fr. P., Eschwiller, pup. of P. Delaroche; b. 1817.
Zampieri, see Domenichino.
Ziegler, Claude-Louis, Fr. P., Langres, pup. of Ingres; 1804-1856.
Z'em, Félix, Fr. P., Beaune; b. 1821.
Zurbaran, Francisco, Span. P., 1589-1662.

INDEX OF STREETS
AND
PLANS OF PARIS.

CONTENTS.

1. List of the principal streets, public buildings, &c., of Paris.
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This book may be detached from the rest of the work, by severing the joining thread which will be found between Nos. I. and II. of the special plans.

List of the Principal Streets, Squares, Public Buildings, etc.

with Reference to the accompanying Plans.

The large Plan of Paris, on the scale of 1 : 20,000, is divided into three sections, of which the uppermost is coloured *brown*, the central *red*, and the lowest *grey*. Each section contains 36 numbered squares. In the accompanying index the capital letters **B, R, G**, following the name of a street or building, refer to the different sections, while the numbers correspond with those on the squares in each section. When the name required is also found on one of the special plans, this is indicated by an italicised Roman numeral. Thus, Rue de l'Abbaye will be found on the red section, square 19; and also on the fourth special map.

Names, to which *Ancienne, Petite, Saint*, etc., are prefixed, are to be sought for under these prefixes. It should also be observed that the names of streets in Paris are frequently altered.

The numbering of the squares is so arranged, that squares in different sections bearing the same number adjoin each other. Thus, square 18 on the brown section finds its continuation towards the S. in square 18 on the red section.

The squares will also be useful for calculating distances, each side of a square being exactly one kilomètre, while the diagonals if drawn would be 1400 mètres or $1\frac{2}{5}$ kilomètre.

The word *Rue* is always omitted in the following index for the sake of brevity; the other contractions will present no difficulty.

	B. R. G.				B. R. G.		
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Aboukir (d')	III	24		Aligre (rue et place d')	28	
Acacias (des)	9			Allemagne (d')	29	
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Affre	23			Alpes (place des)	23	
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Alain-Chartier	10		Alphonse	4	23
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B. R. G.		B. R. G.	
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Ambassade d'Angleterre II	15	Arsenal (rue et place de l') V	25
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— de Russie II	17	Arts (pont des) IV	20
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Belles-Feuilles (des)	I	9	Blanche (cité)		14
Belleville (de)	30		Blanche (rue et place)		17
Belleville (boulevard de)	30		Blancs-Manteaux (des)		23
Bellevue (de)	33		Bleue		21
Belliard	22		Bleus (cour des)	III	24
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Bellini	I	8	Blondel	III	24
Bellot	26		Blottière		14
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Beloni		13	Boëufs (ancien chemin des)		14
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Crozatier		28	Descartes	V	22
Crussol (rue et cité de) . III		27	Descombes		8
Cugnot		25	Desgenettes	II	14
Cujas	V	19	Désir (passage du) . . . III	24	
Curial		25	Desnouettes		8
Custine		23	Desprez		14
Cuvier	V	22 22	Desrenaudes		12
Cygne (du)	III	23	Deux-Ecus (des) III		20
Cygnés (allée des) I		7	Deux-Gares (des)	24	
Daguerre		17	Deux-Ponts (des) V		22
Dalayrac	II	21	Deux-Portes (des) . . III, V		24
Dames (des)		17	Diderot (boulevard) . . V		25 25
Damesme		24	Didot		17
Damiette (de)	III	24	Dier (passage)	13	
Damoy (passage) V		26	Dieu	III	27
Damrémont		19	Dijon (de)		29
Dancourt (place et rue) . .		20	Domat	V	22
Dangeau		4	Dombasle		11
Dante (du)	V	19	Dôme (du)	I	9
Dantzig (de)		11	Domrémy (de)		26
Danube (place du)		32	Doré (cité)		26
Darboy		27	Dosne		9
Darcy		36	Douai (de)	20	
Dareau		20	Douane (de la) III		27
Daru	12		Douane (hôtel de la) . III		27
Daubenton		22	Doubles (pont aux) . . . V		22
Daumesnil (avenue et place)		31	Doudeauville (rue et pass.)	23	
Daumesnil (lac)		35	Douze-Maisons (pass. des) I		12
Daunou (Boffrand) . . . II		18	Dragon (rue et cour du) IV		16
Dauphine (pl., r., pass.) IV, V		20	Dressage (du)		21
Dauphine (porte)		6	Drevet	20	
Daval	V	26	Droit (école de) V		19
David		8	Drouot	II, III	21
David-d'Angers		32	Dubail (passage) III	24	
Davoust (boulevard) . . .		34	Duban		5
Davy		16	Dubois (passage)	29	
Débarcadère (du)		9	Ducange		14
Debelleye	III	26	Duée (de la)		17
Debrousse	I	12	Dufrénoy		6
Decamps		9	Dugommier		31
Déchargeurs (des) . . . III		20	Duguay-Trouin IV		16
Decrès		14	Duguesclin	I	10
Deguerry		27	Duhesme		19
Déjazet (théâtre) III		27	Dulac (passage)		13
Delambre		16	Dulaure		20
Delessert	I	8	Dulong		14
Delorme (passage) II		18	Dumas (passage)		31
Delta (du)		23	Duméril		22
Demours		11	Dumont-d'Urville I		12
Denain (boulevard de) . . .		24	Dunkerque (de)	24	
Denfert-Rocherau IV		19	Dunois		26
Denfert-Rochereau (place)		17	Duperré	20	
			Duport-Thouars III		27

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Duphot	II	18	Eperon (de l')	V	19
Dupin	IV	16	Epinettes (des)		16
Dupleix (place et rue) . . .	I	10	Erard		28
Dupont (cité)		29	Erlanger		1
Dupuis	III	27	Ermitage (rue et villa de l') .		33
Dupuytren	IV, V	19	Ernestine		23
Duquesne (avenue)	IV	13	Espérance (de l')		24
Durance (de la)		31	Esquirol		23
Duranti		29	Easling (av. d'), see Carnot.		
Durantin		20	Est (de l')		33
Duranton		7	Est (gare de l')		24
Duras (de)	II	15	Estrapade (rue et pl. de l') .	V	19
Duret	I	9	Estrées (d')	IV	13
Duris		33	Etat-Major (école d')	IV	14
Duroc	IV	13	Etienne-Dolet		30
Dutot		13	Etienne-Marcel	III	21
Duvivier	I, IV	14	Etoile (de l')		12
			Etoile (rond-point de l') . .	I	12
Eaux (passage des)	I	8	Etuves	III	23
Eblé	IV	13	Eugène-Delacroix		5
Echaudé (de l')	IV	19	Euler	I	12
Echelle (de l')	II	21	Eupatoria (d')		30
Echiquier (de l')	III	24	Europe (place de l')		18
Ecluses-Saint-Martin (des) .		27	Evangile (de l')		25
Ecole de Droit	V	19	Excelmans (boulevard) . . .		1
Ec. de Médecine	V	19	Exposition (de l')	I	11
Ec.-de-Médecine (rue et pl. de l')	V	19	Eylan (avenue et place) . .	I	6
Ec. de Pharmacie	IV	19	Fabert	II	14
Ec. des Beaux-Arts	IV	17	Fagon		23
Ec. des Mines	IV	19	Faisanderie (de la)		6
Ec. des Ponts-et-Chaussées .	IV	17	Fallempin (passage)		7
			Faubourg-du-Temple(du) . .	III	27
Ec. d'Etat-Major	IV	14	Faub.-Montmartre (du) . . .	III	21
Ec. Militaire	IV	10	Faub.-Poissonnière (du) . .	III	24
Ec.-Polytechnique	V	22	Faub.-St-Antoine (du) . . .	V	28
Ec.-Polytechnique (de l') .	V	22	Faub.-St-Denis (du)	III	24
Ecoles (des)	V	22	Faub.-St-Honoré (du) . . .	II	15
Ecosse (d')	V	19	Faub.-St-Jacques (du) . . .		19
Ecouffes (des)	V	23	Faub.-St-Martin (du) . . .		27
Ecuries-d'Artois (des) . . .	II	12	Fauconnier (du)	V	22
Edgar-Quinet		16	Favart	II, III	21
Edimbourg (d')		15	Favorites (des)		10
Eginhard	V	26	Fécamp (de)		32
Eglise (de l')		7	Fédération (de la)	I	10
Elysée (pal. et rue de l') . .	II	15	Félicité (de la)		14
Elysée (passage de l') . . .		20	Fénelon (cité)		24
Elzévir	III	26	Fer-à-Moulin (du)		22
Emeriau	I	7	Ferdinand-Berthoud	III	24
Enfants Malades (hôpital des)	IV	13	Fermat		17
Enf.-Rouges (marché d.) . .	III	26	Fermiers (des)		14
Enfer (boulevard d')	IV	16	Ferou	IV	19
Enfer (passage d')		16	Ferronnerie (de la)	III	23
Enghien (hospice d')		31	Ferrus		20
Enghien (d')	III	24	Fessard (rue et impasse) . .		30
Entrepôt (de l')	III	27	Fêtes (rue et place des) . .		33
Entrepreneurs (des)		7	Feuillade (de la)	II, III	21
Envierges (rue, cité et pas- sage des)		30	Feuillantines (des)	V	19
			Feuillants (des)	II	18
Epée-de-Bois (de l')		22	Feuillet (passage)		27
			Feutrier		20

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Feydeau	III 21	Froissart	III 26
Fidélité (de la)	III 24	Froment	26
Figuier (du)	V 22	Fromental	V 19
Filles-du-Calvaire (boul. et rue des)	III 26	Fromentin	20
Filles-Dieu (des)	III 24	Fulton	25
Filles-St-Thomas(des) II, III	21	Furstenberg (rue et place) IV	20
Fillettes (des)	25	Gabon (du)	34
Finances (min. des)	II 20	Gabriel (avenue)	II 15
Flandre (de)	26	Gabrielle	20
Flandre (pont et route de) .	28	Gaillard	18
Flandrin (boulevard)	6	Gaillon	II 21
Fleurs (quai aux)	V 22	Gaîté (rue et impasse de la)	16
Fleurus (de)	IV 16	Gaîté (théâtre de la)	III 24
Florence (de)	17	Galande	V 22
Foin (du)	V 26	Galilée	I 12
Folie-Méricourt (de la) III	27	Galliera (r. et musée de) . .	12
Folie-Regnault (de la) . . .	29	Galvani	8
Folies-Dramatiques (théâtre des)	III 27	Gambey	III 27
Fontaine-du-But (de la) . . .	19	Garancière	IV 19
Fontaine-aux-Clercs (de la) .	24	Garde-Meuble	I 11
Fontaine-Mulard (de la) . . .	24	Gardes (des)	23
Fontaine-au-Roi	III 27	Gare de l'Est	24
Fontaine-St-Georges	20	Gare de Lyon	28
Fontaines (des)	III 24	Gare de Sceaux	20
Fontanes (lycée)	II 18	Gare de Vincennes	25
Fontarabie (de)	32	Gare d'Orléans	25
Fontary	10	Gare du Nord	24
Fontenelle (de la)	20	Gare Montparnasse (de l'Ouest, rive gauche)	16
Fontenoy (place de)	10	Gare St-Lazare (de l'Ouest, rive droite)	18
Fontis (chemin des)	1	Gare (boulevard de la)	26
Forest	17	Gare (porte de la)	30
Forez (du)	III 23	Gare (quai de la)	29
Forges (des)	III 24	Gare (de la)	4 25
Fortin (avenue)	23	Gares (des Deux-)	24
Fortin	I 12	Gaston-de-St-Paul	I 12
Fortuny	11	Gatbois (passage)	28
Fossés-St-Bernard (des) . . .	V 22	Gatines (des)	33
Fossés-St-Jacques (des) . . .	V 19	Gaudon (ruelle)	27
Fouarre (du)	V 22	Ganthey	16
Fougeat (passage)	10	Gavarni	I 8
Four (du)	16	Gay-Lussac	V 19
Fourcy (de)	V 23	Gaz (rue et impasse du) . . .	26
Fourneaux (r. et ch. des) IV	13	Gazan	21
Foyatier	20	Général-Brunet (du)	32
Français (théâtre)	II 21	Général-Foy (du)	15
Française	III 24	Genève (de)	28
Franccœur	19	Gentilly	24
François-Gérard	4	Gentilly (porte de)	21
François-Miron	V 23	Gentilly (de)	23
François I ^{er} (maison de) II	15	Gentilly (station de)	21
François I ^{er} (r. et pl.) I, II	15	Geoffroy-Didot	14
Francs-Bourgeois (des) III, V	23	Geoffroy-Langevin	III 23
Franklin	I 8	Geoffroy-Lasnier	V 23
Frémicourt	10	Geoffroy-Marie	III 21
Frère-Philippe (du)	IV 13	Geoffroy-St-Hilaire	V 22
Fresnel	I 12	Géorama (du)	17
Freycinet	I 12	Gérando	20
Friedland (avenue de)	12	Gérard	23
Frochot	20		

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Gerbert			23	Guerre (min. de la) II, IV		17	
Gerbier			29	Guichard		5	
Gerbillon	IV		16	Guilhem		29	
Gergovie (de)			14	Guillaume-Tell	11		
Germain-Pilon		20		Guillemites (des)	III	23	
Gerson (place et rue)	V		19	Guisarde	IV	19	
Gesvres (quai de)	V		23	Guy-Labrosse	V		22
Ginoux		7		Guyot		11	
Girardon		20		Guy-Patin		23	
Gironde (quai de la)	V		28	Gymnase (théâtre du)	III	24	
Gît-le-Cœur			19				
Glacière (de la)			20	Haies (des)		85	
Glaissière (de la)			6	Hainaut (du)		32	
Gluck	II	18		Halévy	II	18	
Gobelins (avenue et rue des)			23	Hallé			17
Gobelins (manufacture des)			23	Halle-au-Blé	III	20	
Godot-de-Mauroy	II	18	18	Halle-aux-Vins	V	22	
Gomboust	II		18	Halles-Centrales	III	20	
Gourgaud (avenue)		11		Halles (des)	III	20	
Goutte-d'Or (de la)		23		Hambourg (de)		18	
Gouvion-St-Cyr (boulevard)		8		Hameau (du)			8
Gozlin (rue et place)	IV		19	Hamelin	I	9	
Gracieuse	V		22	Hanovre (de)	II	21	
Grammont (de)	II		21	Harlay-au-Palais (de)	V	20	
Grand-Cerf (passage du)	III		24	Harpe (de la)	V	19	
Grand-Prieuré (du)	III		27	Harvey			26
Grande-Armée (avenue de la)		9		Hasard (du)	II	21	
Grande-Chaumiére (de la)			16	Haudriettes (des)	III	23	
Grande-Truanderie (de la)				Hausmann (boulevard)	II	18	
	III		23	Hautefeuille	V	19	
Grandes-Carrières (ch. des)		16		Hauteville (d')	III	24	24
Grands-Angustins (rue et quai des)	V		20	Haut-Pavé (du)	V	22	
Grands-Champs (des)		34		Hautpoul (d')		29	
Grands-Degrés (des)	V		22	Havre (du)	II	18	
Grange-Batelière (de la)	III	21		Haxo		36	36
Grange-aux-Belles	III	27		Hébert (place)		25	
Gravelle (avenue de)			36	Helder (du)	II	21	
Gravilliers (des)	III		24	Hélène		17	
Greffulhe	II	18		Henri-Chevreau		33	
Grégoire-de-Tours	IV		19	Henri IV (boul. et quai)	V	25	
Grenelle (de)	I, IV		14	Henri IV (lycée)		22	
Grenelle (boulevard de)	I		10	Henri-Regnault			18
Grenelle (gare de)		7	7	Héricart		7	
Grenelle (pont de)		4		Héroid		4	
Grenelle (quai de)	I		7	Herr			7
Grenelle (station de)			4	Herschell	IV		19
Grenéta	III		24	Heymès (avenue)		4	
Grenier-sur-l'Eau	V		23	Hippodrome	I	12	
Grenier-St-Lazare	III		23	Hirondelle (de l')	V	19	
Grétry	II		21	Hoche (avenue)		12	
Greuze	I		9	Homme-Armé (de l')	III	23	
Gribeauval	IV		17	Honoré-Chevalier	IV	16	
Gros		4		Hôpital (boul. et pl. de l')	V		25
Grosse-Tête (imp. de la)	III		24	Hôpital-Saint-Louis (de l')		27	
Grotte (de la)			8	Horloge (quai de l')	V	20	
Guadeloupe (de la)		25		Hospices (des)			27
Gudin			1	Hospitalières-Saint-Gervais (des)	III	23	
Guénégaud	IV, V		20	Hôtel-Colbert (de l')	V	22	
Guénot (cité)		31		Hôtel-Dieu	V	23	
Guérin-Boisseau	III		24	Hôtel de Ville	V	23	

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Hôtel-de-Ville (rue, quai et place de l') V	23		Jean-Nicot II	14	
Houdart (passage)	30		Jean-Robert	23	
Houdon 20			Jean-Tison III	20	
Huchette (de la) V	19		Jeanne	14	
Humboldt	20		Jeanne-d'Arc (rue et place)	26	
Iéna (d') II	14		Jemmapes (quai de) . . . III	27	27
Iéna (avenue d')	12		Jenner	26	
Iéna (place d') I	12		Jessaint (rue et place) . . .	23	
Iéna (pont d') I	8		Jeu-de-Boule (pass. du) III	27	
Immaculée-Conception (col-lège de l')	8		Jeu-de-Paume II	18	
Immeubles Industriels (des)	31		Jeunes Aveugles (institution des) IV	13	
Imprimerie Nationale . . . III	23		Jeunes Détenus (prison des)	29	
Industrie (palais de l') II	15		Jeûneurs (des) III	21	
Ingres (avenue)	5		Joinville (de)	29	
Innocents (des) II	20		Joquelet III	21	
Institut de France IV	20		Joubert II	18	
Institut (place de l') . . . IV	20		Jouffroy	11	
Instruction Publique (minis-tère de l') IV	17		Jouffroy (passage) . . . III	21	
Intérieur (min. de l') . . . II	15		Jour (du) III	21	
Invalides (boulevard des) IV	13		Jourdan (boulevard) . . .	21	21
Invalides (hôtel des) . . . IV	14		Jouvenet	1	
Invalides (esplanade et pont des) II, IV	14		Jouy (de) V	23	
Irlandais (des) V	19		Juge	7	
Islettes (des)	23		Juifs (des) V	23	
Isly (de l') II	18		Juigné (de) I	12	
Issy (porte d')	8		Juillet (colonne de) . . .	25	
Issy	6		Jules-César V	25	
Italie (avenue et porte d') . .	24		Julien-Lacroix	30	
Italie (boulevard et place d')	23		Jura (du)	22	
Italiens (boul. des) II, III	21		Jussienne (de la) III	21	
Ivry	30		Jussieu (rue et place de) V	22	
Ivry (avenue et porte d') . .	27		Justice (palais de) V	20	
Jabach (passage) III	23		Justice (de la)	36	
Jacinthe V	22		Justice (min. de la) . . . II	18	
Jacob IV	20		Keller	29	
Jacquemont	17		Kellermann (boulevard) . .	24	
Jacques-Cœur IV	25		Képler I	12	
Jacques-de-Brosse V	23		Kléber (avenue) I	9	
Jardin d'Acclimatation . . .	3		Labie	9	
Jardin des Plantes V	22		La Boétie	15	15
Jardinet (du) IV, V	19		Labois-Rouillon	25	
Jardiniers (des)	32		Laborde (de) II	18	
Jardins-Saint-Paul (des) . . V	22		La Bourdonnaye (av. de) I	11	
Jarente (de) V	26		La Bruyère	21	
Javel (quai de)	4	4	Lacaze	18	
Javel (de)	7	7	Lacépède V	22	
Jean-Bart IV	16		Lacharrière	29	
Jean-Beausire (r. et imp.) V	26		Lacordaire	7	
Jean-de-Beauvais V	19		Lacroix	16	
Jean-Bologne	5		Lacucée V	25	
Jean-Cottin	25		La Fayette (de) II	21	
Jean-Dijon	19		La Fayette (place de) . . .	24	
Jean-Goujon I, II	15		Laferrière (passage) . . .	21	
Jean-Jacques-Rousseau III	21		La Feuillade (de) III	21	
Jean-Lantier II	20		Lafitte II, III	21	21
			La Fontaine (de)	4	
			Laghonot (de)	23	
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Lahire	26		Le Peletier	<i>II, III</i>	21
Lakanal	10		Lepic		20
Lalande	17		Le Pré-St-Gervais		35
Lamarck	20		Leregrattier	<i>V</i>	22
Lamartine	21		Leroux	<i>I</i>	9
Lamblardie	31		Lesage		30
La Michodière (de)	<i>II</i>	21	Lesdiguères	<i>V</i>	25
La Motte-Piquet (avenue de)	<i>I</i>	10	Lesueur		9
Lancette (de la)	31		Letellier		10
Lancry (de)	<i>III</i>	27	Levallois-Perret		7
Landrieu (passage)	<i>I</i>	11	Levert		33
Languedoc (de)	22		Lévis (rue et place de)		14
Lannes (boulevard)	9	6	Lhomond	<i>V</i>	19
Lantier	16		Liancourt		17
La Pérouse	<i>I</i>	12	Libert		31
Laplace	<i>V</i>	22	Lilas (des)		33
Lippe (de)	25		Lille (de)	<i>II, IV</i>	17
La Quintinie		10	Lincoln	<i>I</i>	12
Lard (au)	<i>III</i>	20	Lingerie (de la)	<i>II</i>	20
La Reine (cours)	<i>I, II</i>	15	Linné	<i>V</i>	22
La Reynie (de)	<i>III</i>	23	Linois		7
Lariboisière (hôpital)	23		Lions (des)	<i>V</i>	25
La Rochefoucauld (hospice)		17	Lisbonne (de)		15
La Rochefoucauld (de)	21		Lobau (place)	<i>V</i>	23
Laromiguière	<i>V</i>	19	Lobineau	<i>IV</i>	19
Las Cases (de)	<i>IV</i>	17	Logelbach (de)		14
Latour-Maubourg (boulev.)	<i>II, IV</i>	14	Loire (quai de la)		29
Latran (de)	<i>V</i>	19	Lombards (des)	<i>III</i>	23
Laugier	11		Londres (de)		18
Laumière (avenue)	29		Longchamp (de)	<i>I</i>	9
Lauriston	<i>I</i>	9	Longchamp (allée de)		3
Lauzun	30		Loos (de)	<i>III</i>	27
Laval	21		Lord-Byron	<i>I</i>	12
Lavandières (des)	<i>III</i>	20	Lorraine (de)		29
Lavoisier	<i>II</i>	18	Louis-le-Grand (lycée)	<i>V</i>	19
La Vrillière (de)	<i>II, III</i>	21	Louis-le-Grand	<i>II</i>	18
Leblanc		4	Louis-Philippe (pont)	<i>V</i>	22
Lebouis	13		Lourcine (de)		20
Lebouteux	14		Lourmel		7
Lebrun	22		Louvain (de)		33
Lécluse	17		Louvois	<i>II, III</i>	21
Lecourbe	<i>IV</i>	10	Louvre, (palais, quai et rue du)	<i>II, III</i>	20
Ledru-Rollin (avenue)	<i>V</i>	25	Lowendal (avenue de)	<i>IV</i>	13
Lefèvre (boulevard)		11	Lubeck (de)	<i>I</i>	9
Lefort	19		Lully	<i>II</i>	21
Legendre	14		Lune (de la)	<i>III</i>	24
Légion d'Honneur (palais de la)	<i>II</i>	17	Lunéville (de)		29
Legrand	30		Luxembourg (du)		16
Lemaignan	21		Luxembourg (palais et jardin du)	<i>IV</i>	19
Lemaire	7		Lyannes (des)		36
Lemarrois	1		Lyon (de)		25
Lemercier	17		Lyon (gare de)		28
Lemoine (passage)	<i>III</i>	24			
Lemoult		7	Mabille (jardin)	<i>II</i>	15
Le Nôtre	<i>I</i>	8	Mabillon	<i>IV</i>	19
Léon	23		Macdonald (boulevard)		31
Léonard-de-Vinci	<i>I</i>	9	Madame	<i>IV</i>	16
Lepage (cité)	97		Madeleine (pont de la)	<i>II</i>	18

B. R. G.		B. R. G.	
Madeleine (église, marché et place de la)	18	Martel	24
Madelonnettes (prison des)	20	Martignac (rue et cité) IV	14
Mademoiselle	10	Martin	8
Madone (de la)	25	Martyrs (des)	20
Madrid (de)	15	Masséna (boulevard)	30
Madrid (porte de)	3	Masseran	13
Magasins Généraux	83	Massillon	22
Magdebourg (de)	8	Masson	20
Magellan	12	Maternité (hospice de la)	19
Magenta (boulevard de) III	24	Mathis	28
Mail (du)	21	Mathurins (des)	18
Maillot (boulevard)	6	Matignon (rue et avenue) II	13
Maillot (porte)	9	Maubert (place)	22
Main-d'Or (cour de la)	28	Maubeuge (de)	24
Maine (avenue du)	17	Maublanc	10
Maine (place et rue du)	16	Maubuée	23
Maison-Dieu (de la)	17	Mauconseil	21
Maison pompéienne	12	Maure (du)	23
Maistre (de)	17	Maurice (passage)	29
Maitre-Albert	22	Mauvais-Garçons (des)	23
Malakoff (avenue de)	9	Mayet	13
Malaquais (quai)	20	Mayran	21
Malar	11	Mazagran (rue et imp.) III	24
Malebranche	19	Mazarine	20
Malesherbes (boulevard) II	18	Mazas (place)	25
Malher	26	Mazet	19
Malmaisons (des)	27	Meaux (de)	29
Malte (de)	27	Méchain	13
Malte-Brun	33	Médecine (école de)	19
Mandar	21	Médecins (de)	19
Mansart	17	Mégisserie (quai de la) III, V	20
Manutention (de la)	12	Méhul	21
Maraîchers (des)	34	Meinadier	29
Maraix (rue et imp. des) III	27	Ménages (square des)	16
Marbeau	9	Ménars	21
Marbeuf (avenue et rue) I	12	Ménilmontant (boulev. de)	30
Marcadet	16	Ménilmontant (porte de)	36
Marceau (avenue)	12	Ménilmontant (de)	33
Marché-aux-Bestiaux	31	Mercier	20
Marché-des-Blancs-Manteaux (place et rue du)	23	Mercœur	29
Marché-de-Montr. (pl. du)	17	Merlin	29
Marché-Neuf (quai du)	19	Meslay	24
Marché-Saint-Honoré (du) II	18	Mesnil	9
Mare (de la)	33	Messageries (des)	24
Marengo (de)	20	Messine (avenue de)	15
Marguettes (des)	34	Metz (de)	24
Marie (pont)	22	Meuniers (ruelle des)	32
Marie-et-Louise	27	Mexico (de)	29
Marie-Stuart	24	Meyerbeer	18
Marignan (de)	12	Mézières (de)	16
Marigny (avenue)	15	Michal	24
Marine (min. de la)	18	Michel-Ange	1
Mariniers (sentier des)	14	Michel-Bizot	34
Marivaux	21	Michel-le-Comte	23
Maroc (rue et place du)	26	Midi (hôpital du)	19
Maronites (des)	30	Mignottes (des)	33
Maronniers (des)	5	Mignon	19
Marseille (de)	27	Milan (de)	18
Marsollier	21	Militaire (école)	10
		Millaud (avenue)	25

B. R. G.		B. R. G.	
Milton	21	Montmartre (boulevard et rue)	III 21
Mines (école de)	IV 19	Montmartre (cimetière)	17
Minimes (des)	V 26	Montmorency (avenue de)	1
Ministère de la Guerre	II, IV 17	Montmorency (boulevard)	1
Min. de la Justice	II 18	Montmorency (de)	III 23
Min. de la Marine	II 18	Montorgueil	III 21
Min. de l'Instruction Publi-		Mont-Parnasse (gare)	IV 16
que	IV 17	Mont-Parnasse (boulevard, cimetière et rue du)	IV 13 16
Min. de l'Intérieur	II 15	Montreuil (porte de)	34
Min. des Affaires Étrang.	II 14	Montreuil (rue de)	31
Min. des Finances	II 20	Montrouge	15
Min. des Travaux Publ.	IV 17	Montrouge (porte de)	18
Miollis	10	Montrouge (station de)	18
Mirabeau	4	Montsouris (avenue et parc)	21
Miracles (cour des)	III 24	Mont-Thabor (du)	18
Mirbel (de)	22	Montyon (de)	III 21
Miroménil (de)	II 15 15	Morand	30
Missions (des)	IV 16	Moreau	V 25
Missions-Etrangères	IV 16	Moret (de)	21
Mogador	II 18	Moret	30
Moines (des)	16	Morgue (la)	22
Molière (fontaine et rue)	II 21	Morillons (des)	11
Molitor	1	Morland (boulevard)	V 25
Monceaux (rue et parc de)	15	Mornay	V 25
Moncey	18	Mortier (boulevard)	36 36
Moncey (place) ou Clichy	17	Moscou (de)	18
Mondétour	III 23	Moselle (de la)	29
Mondovi	II 18	Mosnier	18
Monge (école)	14	Mouffetard	V 22
Monge (rue, place et sq.)	V 22	Moulin-de-Beurre (du)	13
Monjol	27	Moulin-de-la-Pointe (du)	24
Monnaie (de la)	III 20	Moulin-des-Prés (du)	23
Monnaies (hôtel des)	IV, V 20	Moulinet (du)	24
Monsieur	IV 13	Moulins (des)	II 21
Monsieur-le-Prince	IV, V 19	Moulin-Vert (rue et imp. du)	17
Montagne-Noire (de la)	10	Moussy (des)	III, V 23
— (place de la)	7	Mouton-Duvernety	17
Montagne-Sainte-Geneviève (de la)	V 22	Mouzaia (de)	33
Montaigne (avenue)	I, II 12	Mozart	5
Montaigne	II 15	Muette (château de la)	5
Montalivet	II 15	Muette (chemin de la)	5
Montbrun	17	Muette (porte de la)	5
Montcalm	19	Mulhouse (de)	III 21
Mont-Cenis (du)	19	Muller	20
Mont-Chanin	14	Murat (boulevard)	1 1
Mont-Doré (du)	17	Murillo	15
Mont-de-Piété	III 23	Murs-de-la-Roquette (des)	29
Montebello (quai de)	V 22	Musset (de)	1
Montempoivre (rue et porte de)	34	Myrrha	23
Montenotte (de)	12	Nansouty	21
Montera	34	Nantes (de)	28
Montesquieu	II, III 20	Naples (de)	15
Montessuy (de)	I 11	Nation (de la)	23
Montfaucon	IV 19	Nation (place de la)	31
Montgallet	31	National (boulevard)	13
Montgolfier	III 24	National (pont)	29
Montholon (rue et square)	21	Nationale	26
Montibœufs (des)	36	Nations (th. de la ou Hist.)	V 25
Montlouis	39		

H. R. G.			H. R. G.		
Nativité (rue, place et église de la)			Olivet (d')	IV	16
Navarin (de)	21	29	Olivier-de-Serres		11
Navarre (de)	V	22	Omer-Talon		29
Necker (hospice)		13	Opéra (avenue de l')	II	21
Necker	V	26	Opéra (passage de l')	II	21
Nemours (de)		27	Opéra (théâtre et pl. de l')	II	18
Nesle (de)	IV, V	20	Opéra-Comique (th. de l')	II	21
Neuf (Pont)	III, V	20	Oran (d')		23
Neuilly	5		Oratoire (rue et temple de l')	II, III	20
Neuilly (avenue de)	2		Ordenier		19
Neuilly (porte de)	3		Orfèvres (quai des)	V	20
Neuve-des-Boulets		31	Orfila		33
Nevers (de)	IV, V	20	Orillon (rue et impasse de l')		30
Newton	I	12	Orléans (avenue d')		17
Ney (boulevard)		22	Orléans (gare)		25
Nice (de)		32	Orléans (porte d')		18
Nicolai		32	Orléans (quai d')	V	22
Nicolas-Flamel	III	23	Orléans-St-Honoré (d')	III	20
Nicolet	20		Orme (de l')		14
Nicolo		5	Ormeaux (des)		31
Niel	11		Ormesson (d')	V	26
Nil (du)	III	24	Ornano (boulevard)		19
Nitot	I	12	Orsay (quai d')	I, II	11
Nollet		17	Orsel (d')		20
Nonnains-d'Hyères (des)	V	22	Orteaux (des)		35
Normandie (de)	III	23	Oudinot	IV	13
Nord (gare du)		24	Ouest (rue et impasse de l')		28
Norvins		20	Ourcq (de l')		29
Notre-Dame (église)	V	22	Ourcq (canal de l')		29
Notre-Dame (pont)	V	23	Ours (aux) (Etienne-Marcel)	III	24
Notre-Dame-de-Bonne-Nouvelle (église et rue)	III	24	Paix (de la)		18
N.-D.-de-Clignancourt (égl.)		19	Pajol		26
N.-D.-de-la-Croix (égl.)		30	Pajou		5
N.-D.-de-la-Gare (égl.)		26	Palais (boulevard du)	V	20
N.-D.-de-Lorette (rue et égl.)		21	Palais-Bourbon (place du)	II	14
N.-D.-de-Nazareth	III	24	Palais-Royal	II	21
N.-D.-de-Recouvrance	III	24	Palais-Royal (place du)	II	20
N.-D.-des-Blancs-Manteaux	III	23	Palatine	IV	19
N.-D.-des-Champs	IV	16	Palestine (de)		33
N.-D.-des-Champs (égl.)	IV	16	Palestro (de)	III	24
N.-D.-des-Victoires (rue et église)	III	21	Pali-kao (de)		30
Nouveautés (th. des)	III	21	Palmyre		20
Nouvelle-Californie		12	Panorama (des Champs-Elysées)	II	15
Nys		30	Panorama National	III	27
Oberkampf	III	30	Panoramas (rue et passage des)	III	21
Oblin	III	20	Panoyaux (des)		30
Observatoire		19	Panthéon	V	19
Observatoire (avenue et carrefour de l')		19	Panthéon (place du)	V	19
Odéon (place, rue, carref., et théâtre de l')	IV, V	19	Pantin		31
Odessa (d')	IV	16	Pantin (porte de)		32
Odiot (cité)	I	12	Paon-Blanc (du)	V	23
Offémont (d')		14	Papillon		21
Olier		8	Paradis-Poissonn. (de)	III	24
Olive (l')		25	Parcheminerie (de la)	V	19
			Parc-Royal (du)	III	26
			Paris (de)		34
			Parme (de)		18

B. R. G.			B. R. G.		
Parmentier (avenue)	III	30	Philippe-de-Girard	26	
Partants (chemin des)		33	Piat	30	30
Parvis - Notre - Dame (place du)	V	22	Picard		29
Pascal		23	Picardie (de)	III	27
Pasquier	18	18	Piccini	9	9
Passy (pont de)	I	8	Picot		31
Passy (quai de)	I	8	Picpus (de)	31	31
Passy (rue et place de)	I	5	Picpus (boulevard de)	31	34
Passy (station de)		5	Picpus (porte de)		35
Pastourel	III	23	Pierre-au-Lard	III	23
Patay (de)		27	Pierre-Charron	I	12
Paul-Lelong	III	21	Pierre-Guérin		1
Paul-Louis-Courier	IV	17	Pierre-Lescot	III	23
Paquet	I	12	Pierre-Levée	III	27
Pavée	V	23	Pierre-Picard	20	
Payen (impasse)		4	Pierre-Sarrazin	V	19
Payenne	III	26	Pigalle (rue et place)	20	
Péchoin		27	Pinel (rue et place)		26
Péclét		10	Pitié (hôp. et rue de la) V		22
Pélée (ruelle)	III	26	Pixérécourt	33	33
Pélican (du)	II, III	20	Plaine (de la)		34
Pelleport	33	36	Plaine (poterne de la)		8
Penthièvre (de)	II	15	Plaisance (porte de)		11
Pépinière (de la)	II	18	Planchat		31
Perceval		13	Plantes (des)		17
Perchamps (rue et place des)		4	Plat-d'Étain (du)	III	20
Perche (du)	III	26	Plâtre (du)	III	23
Percier (avenue)	II	15	Plumet		13
Perdonnet		23	Point-du-Jour (rue et porte du)	4	1
Pereire (boulevard et place)	11		Point-du-Jour (pont du)		4
Père-Lachaise (cimet. du)		32	Point-du-Jour (station du)		1
Pergolèse	9		Pointe-d'Ivry (de la)		27
Pérignon	IV	13	Poissonnière (rue et boulevard)	III	21
Perle (de la)	III	26	Poissonniers (des)	2	
Pernelle	III	23	Poissy (de)	V	22
Pernetty		14	Poitteins (des)	V	19
Perrault	III	20	Poitiers (de)		17
Perré	III	27	Poiton (de)	III	26
Perronet	IV	17	Poliveau (de)		22
Petel		10	Polonceau	23	
Petit		29	Polytechnique (école)	V	22
Petit-Musc (du)	V	25	Pommard (de)		29
Petit-Pont	V	22	Pompe (de la)	I	5
Petit-Pont (rue du)	V	22	Ponceau (rue et pass. du) III		24
Petite-Pierre (de la)		32	Poncelet	12	
Petite rue de Paris		11	Poniatowski (boulevard)		32
Petites-Ecuries (rue et passage des)	III	24	Pont (du)	2	
Petits-Carreaux (des)	III	21	Pont-aux-Choux (du)	III	26
Petits-Champs (des) 'I, III		21	Pont-de-Lodi (du)	V	20
Petits-Hôtels (des)		24	Ponthieu (de)	I, II	15
Petits-Pères (rue et place des)	II, III	21	Pont-Louis-Philippe (du) V		23
Pétrarque	I	8	Pont-Neuf (du)		20
Petrelle		24	Pontoise (de)	V	22
Peupliers (avenue des)		1	Ponts-et-Chaus. (éc. des) IV		17
Peupliers (rue et poterne des)		24	Popincourt		29
Phalsbourg (de)	14		Portalis (avenue)	15	
Pharmacie (école de)	IV	19	Porte-Foin	III	24
Philippe-Auguste (avenue)		31	Porte-St-Martin (théâtre de la)	III	24

B. R. G.		B. R. G.	
Port-Mahon (du)	II 21	Rambouillet (de)	28
Port-Royal (boulevard de)	19	Rambuteau (de)	III 23
Possoz (place)	5	Rameau	II 21
Postes (administr. des)	III 21	Ramey	20
Pot-au-Lait (du)	21	Rampon	III 27
Pot-de-Fer (du)	V 22	Ramponneau	30
Poteau (du)	19	Ranelagh (aven. et rue du)	5
Poterie (de la)	III 20	Raoul (passage)	29
Poucault	I 11	Rapée (quai de la)	V 25
Ponchet	13	Raphaël (avenue)	5
Poulet	23	Rapp (avenue)	I 11
Poultier	V 22	Rataud	V 19
Pourtalès	III 24	Ravignan	20
Poussin	1	Raynaud (cité)	14
Pradier	30	Raynouard	I 8
Pré-aux-Clercs (du)	IV 17	Réaumur	III 24
Prêcheurs (des)	III 23	Rébeval	30
Préfecture de la Seine	II 17	Récollets (des)	III 27
Préfecture de Police	V 20	Reculettes (ruelle des)	23
Pré-St-Gervais (porte du)	36	Regard (du)	IV 16
Pré-St-Gervais (poterne du)	32	Régis	IV 16
Presbourg (de)	I 12	Regnault	30
Présentation (de la)	30	Regnier	13
Presles (de)	I 10	Reille (avenue)	21
Prêtres-St-Germain-l'Aux. (des)	III 20	Reims (de)	V 19
Prêtres-St-Séverin (des)	V 33	Reine (Cours la)	I, II 15
Prévôt (passage)	20	Reine-Blanche (de la)	22
Prévôt	V 23	Reine-de-Hongrie (passage de la)	III 21
Princes (passage des)	II, III 21	Rembrandt	15
Princesse	IV 19	Rémusat (de)	4
Prison des Jeunes Détenus — de la Roquette	29	Renaissance (th. de la)	III 24
Procession (de la)	13	Renard (du)	III 23
Prony	11	Rendez-vous (du)	34
Prouvaires (des)	III 20	Rennequin	11
Provence (de)	II, III 18	Rennes (de)	IV 16
Providence (de la)	24	République (av. de la)	III 36
Prud'hon (avenue)	5	— (place de la)	III 27
Puëbla (de)	30	Réservoirs (des)	I 8
Puits-de-l'Ermite (du)	V 22	Restaud	V 19
Puteaux	17	Retrait (du)	33
Py (de la)	36	Reuilly (boulevard de)	31
Pyramides (rue et pl. des)	18	Reuilly (porte de)	35
Pyrénées (place des)	33	Reuilly (de)	28
Pyrénées (des)	33	— (station de)	31
Quatre-Chemins (des)	31	Réunion (passage de la)	III 23
Quatre-Fils (des)	III 23	Réunion (rue et place de la)	32
Quatre-Septembre (du)	II 21	Réunion (villa de la)	4
Quatre-Vents (des)	IV 19	Reynie (de la)	III 23
Quinault	10	Rhin (du)	29
Quincampoix	III 23	Ribera	4
Quintinie (de la)	10	Riblette	35
Quinze-Vingts (hospice des)	25	Richard-Lenoir (boul.)	III, V 26
Rabelais	II 15	Richard-Lenoir	29
Racine	IV, V 19	Richard-Wallace (boulevard)	2
Radzivil	II, III 21	Richelieu (de)	II, III 21
Raffet	1	Richelieu (square)	II 21
Raguinot (passage)	28	Richepanse	II 18
		Richer	III 21
		Richerand (avenue)	III 27
		Richomme	23

B. R. G.			B. R. G.		
Rigaud	I	9	Saint-Ambroise (égl. et rue)		29
Rigny (de)	II	18	Saint-Anastase	III	26
Rigolles (rue et cité des)		33 33	Saint-André-des-Arts (rue et place)	IV, V	19
Rimbaut		17	Saint-Antoine	V	25
Riquet		26	Saint-Antoine (hôpital)		28
Riverin (cité)	III	24	Saint-Augustin	II	21
Rivoli (de)	II, III, V	20	Saint-Augustin (église)		15
Rochebrune		29	Saint-Benoît	IV	17
Rochechouart		21	Saint-Bernard (église)		23
Rochechouart (boulevard de)		20	Saint-Bernard (quai)	V	25
Rocher (du)		15	Saint-Bernard (rue, passage et impasse)		28
Rocroy (de)		24	Saint-Blaise		35
Rodier		21	Saint-Bon	III	23
Roger		17	Saint-Bruno		23
Rohan (de)	II	20	Saint-Charles	I	7 7
Roi-de-Sicile (du)	V	23	Saint-Claude	III	26
Roi-Doré (du)	III	26	Saint-Cloud (avenue de)		2
Rollin	V	22	Saint-Cloud (porte de)		1
Rollin (collège)		20	Saint-Denis (boulevard, rue et porte)	III	24
Romainville (r. et porte de)		36	Saint-Denis (canal)		28
Rome (de)	II	18	Saint-Denis-du-Saint-Sacrement (église)	III	26
Rome (passage de)	III	24	Saint-Didier	I	9
Ronce (passage)		30	Saint-Dominique	I, II	14
Rondeaux (des)		33	Saint-Dominique (passage)	I	11
Rondelet		28	Saint-Etienne-du-Mont (rue et église)	V	22
Ronsard		20	Saint-Eugène (église)	III	21
Roquépine	II	15	Saint-Eustache (église, place et impasse)	III	21
Roquette (aven. et r. de la)		29	Saint-Fargeau		36 36
Roquette (prison de la)		29	Saint-Ferdinand (chap., rue et place)		9
Roses (des)	V	23	Saint-Fiacre	III	21
Rosiers (des)	V	21	Saint-Florentin	II	18
Rossini	II, III	21	Saint-François-de-Sales		20
Rotrou	V	19	Saint-François-de-Sal. (égl.)		11
Rottembourg		34	Saint-François-Xavier (place et église)	IV	13
Roubaix (place de)		24	Saint-Georges (église)		30
Rouelle	I	7	Saint-Georges (rue et pl.)	II	21
Rougemont (rue et cité)	III	21	Saint-Germain (boul.)	IV, V	19 3
Rouget-de-l'Isle	II	18	Saint-Germain (île)		19
Roule (du)	III	20	Saint-Germain (marché)	IV	19
Roule (avenue du)		5	Saint-Germain-de-Charonne (église)		35
Roussel		12	Saint-Germain-des-Prés (église et place)	IV	19
Rousselet	IV	13	Saint-Germain-l'Auxerrois (église et rue)	III	20
Roussin		10	Saint-Gervais (église)		23
Rouvet		28	Saint-Gilles	III	26
Roy	II	15	Saint-Gothard (du)		20
Royal (pont)	II	17	Saint-Guillaume	IV	17
Royale	II	18	Saint-Hilaire	V	19
Royer-Collard (rue et imp.)	V	19	Saint-Hippolyte		20
Rubens		23	St-Honoré (cloître)	II, III	20
Ruisseau (du)		19			
Ruty		34			
Ruyssdaël (avenue)		15			
Sablère (de la)		17			
Sablonnière (ruelle de la)		10			
Sablons (des)	I	9			
Sablons (porte des)		6			
Sablonville		5			
Sabot (du)	IV	16			
Sacré-Cœur (église du)		20			
Saïda (de la)		11			
Saint-Amand		14			

B. R. G.		B. R. G.	
Saint-Honoré	II 18	Saint-Pétersbourg (de) . .	17
Saint-Honoré (marché). II	18	Saint-Philibert (avenue) . .	5
Saint-Hyacinthe	V 22	Saint-Philippe III	24
Saint-Jacques (boulevard)	20	Saint-Philippe-du-Roule	
Saint-Jacques	V 19 19	(église) II	15
Saint-Jacques (square et		Saint-Pierre-de-Chaillet . I	12
tour) III	23	Saint-Pierre-de-Montmartre	
Saint-Jacques-du-Haut-Pas		(place et église)	20
(église) V	19	Saint-Pierre-de-Montrouge	
Saint-Jacques-l'Hôpital III	24	(église)	17
Saint-Jean-Baptiste-de-Bel-		Saint-Pierre-du-Gros-Caillo	
leville (église)	33	(église) I	12
Saint-Jean-Baptiste-de-Gre-		Saint-Pierre-du-Temple	
nelle (église)	7	(passage) III	26
Saint-Joseph III	21	St-Pierre-St-Antoine (pas-	
Saint-Joseph (église et cha-		sage) V	25
pelle)	27	Saint-Placide IV	16
Saint-Julien-le-Pauvre . V	22	Saint-Roch (église et rue) II	18
Saint-Lambert	7	Saint-Romain IV	16
Saint-Laurent (église) . . .	10	Saint-Sabin III, V	26
Saint-Laurent (passage) III	24	Saint-Sauveur III	21
Saint-Lazare (prison) . . .	24	Saint-Sébastien III	26
Saint-Lazare (rue et gare) II	18	Saint-Séverin (rue et égl.) V	19
Saint-Leu (église) III	23	Saint-Simon IV	17
Saint-Louis (hôpital) . . . III	27	Saint-Sulpice (rue, place et	
Saint-Louis (île) V	22	église) IV	19
Saint-Louis (lycée) V	19	Saint-Sulpice (séminaire de)	6
Saint-Louis (pont) V	22	Saint-Thomas-d'Aquin	
Saint-Louis-aux-Invalides		(église, place et rue) IV	17
(église) IV	14	Saint-Victor V	22
Saint-Louis-d'Antin (égl.) II	18	Saint-Vincent, Montmartre	20
Saint-Louis-en-l'Île (rue et		Saint-Vincent-de-Paul (égl.)	24
église) V	22	Saint-Vincent-de-Paul	
Saint-Mandé (avenue, rue et		(sœurs de)	16
porte de)	34	Saint-Yves	18
Saint-Marc II, III	21	Sainte-Alice	17
Saint-Marcel (boulevard) . .	22	Sainte-Anne (rue et pass.) II	21
St-Marcel (église)	22	Sainte-Anne-Pop. (pass.)	27
Saint-Martin III	23	Sainte-Apolline III	24
Saint-Martin (boul. et porte)		Sainte-Avoye (passage) III	23
III	24	Sainte-Barbe (collège) . . V	19
Saint-Martin (canal)	27 27	Sainte-Catherine	19
Saint-Martin (marché) III	24	Sainte-Cécile III	24
Saint-Maur-Popincourt III	27 39	Sainte-Chapelle V	20
Saint-Médard V	22	Sainte-Claire	5
Saint-Médard (église) . . .	22	Sainte-Clotilde (église) . IV	14
Saint-Merry III	23	Sainte-Croix-de-la-Breton-	
Saint-Merry (église) III, V	23	nerie (rue et pass.) III, V	23
Saint-Michel (boul.) IV, V	19 19	Sainte-Elisabeth (rue et	
Saint-Michel (hospice) . . .	34	église) III	27
Saint-Michel (pont, place et		Sainte-Eugénie	28
quai) V	19	Sainte-Eugénie (hôpital) . .	17
Saint-Nicolas (port) . . . II	20	Sainte-Euphrasie	19
Saint-Nicolas-des-Champs		Sainte-Félicité (impasse) . .	10
(église)	24	Sainte-Foy (rue et pass.) III	24
Saint-Nicolas-du-Chardonnet		Sainte-Geneviève (église) V	19
(église)	22	Sainte-Geneviève (place) . V	22
Saint-Ouen (av. et porte de)	16	Sainte-Marguerite (rue et égl.)	28
Saint-Paul (rue et pass.) . V	25	Sainte-Marie	20
Saint-Paul-Saint-Louis		Sainte-Marie (cour et pas-	
(église) V	25	sage)	27

B. R. G.		B. R. G.	
Sainte-Marie-des-Batignol- les (église)	14	Smala (de la)	7
Sainte-Marthe III	27	Sœur-Rosalie (avenue) . . .	23
Sainte-Opportune (rue et place) III	20	Soffroy	16
Sainte-Pélagie (prison) . . V	22	Solférino (rue et pont de) II	17
Sainte-Périne (institut. de)	4	Soli III	21
Saintonge (de) III	26	Solitaires (des)	33
Saints-Pères (des) IV	17	Sommerard (du) V	19
Saints-Pères (pont des) II, IV	20	Sorbier	33
Salneuve	14	Sorbonne V	19
Salomon-de-Caus III	24	Sorbonne (place, rue et passage de la) V	19
Salpêtrière (de la)	26	Soufflot V	19
Salpêtrière (hôpital de la) .	25	Soult (boulevard)	34 34
Sambre-et-Meuse (de) . . .	27	Source (de la)	4
Samson	23	Sourdière (de la) II	18
Santé (impasse de la) . . .	19	Sourdis III	23
Santé (rue de la)	20	Sourds-Muets (institut. des) V	19
Santeuil	22	Soyer	2
Sartine III	21	Spontini	6
Saules (des)	20	Stanislas (rue et passage) IV	16
Saulnier (passage) III	21	Steinkerque (de)	20
Saumont (passage du) . . . III	21	Stendhal	32
Saussayes (des) II	15	Stender (cité)	30
Saussure	14	Stéphenson	23
Sauvage	25	Stinville (passage)	28 31
Sauval III	21	Strasbourg (rue et gare de)	24
Savoie (de) V	20	Strasbourg (boulev. de) III	24
Saxe (avenue de) IV	13	Suchet (boulevard)	2
Sceaux (gare de)	20	Sud (passage du)	29
Sceaux-Ceinture (station de)	21	Suffren (avenue de) I	10
Scheffer I	8	Suger V	19
Schomberg V	25	Suisses (passage des) . . .	14
Schomer	13	Sully (de) V	25
Scipion (rue et place) . . .	22	Sully (pont) V	22
Scribe II	18	Surcouf II	14
Sébastopol (boulev. de) III	24	Suresne (de) II	18
Secrétaire	30	Surmelin (du)	36
Sedaine V	29	Sycomores (avenue des) . .	1
Séguier V	19	Tabacs (manufacture des) II	14
Séguin	25	Tacherie (de la) V	23
Séguir (avenue de) IV	13	Tage (du)	24
Seine (de) IV	20	Taillandiers (des)	29
Seine (quai de la)	29	Taillebourg (avenue de) . .	31
Sénat (palais du) IV	19	Taillepain III	23
Sénégal (du)	30	Taitbout II	21 21
Sentier (du) III	21	Talma	5
Serpente V	19	Talma (cité)	13
Sérurier (boulevard) . . .	32	Tanger (de)	26
Servan	29	Tanneries (des)	20
Servandoni IV	19	Tarbé	14
Sevestre	20	Tardieu	20
Sévigé V	26	Taylor (Ambigu) III	24
Sèvres (de) IV	16	Téhéran (de) II	15
Sèvres (porte de)	5	Télégraphe (du)	33 33
Sèze (de) II	18	Télégraphes (administr. des)	14
Sibuet	34	Temple (du) III	23
Simon-le-Franc III	23	Temple (boulevard du) III	27
Simonet (passage)	23	Temple (marché du) . . . III	27
Simplon (du)	21	Temple (square du) . . . III	24
Singer	5	Téniers	1

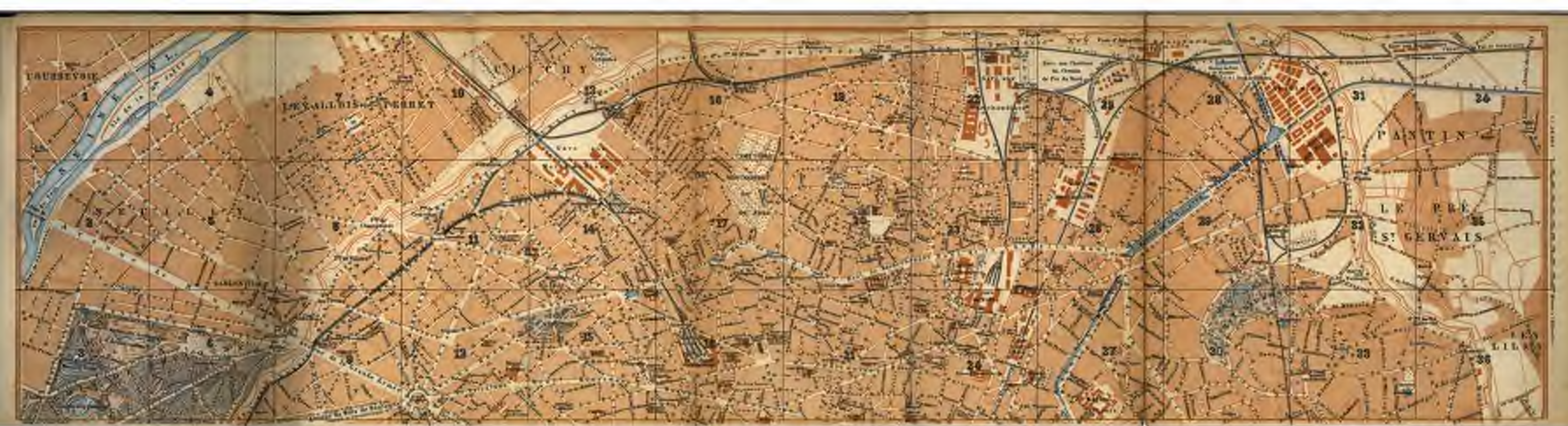
B. R. G.		B. R. G.	
Ternaux	27	Tour (de la), Passy	6
Ternes (av. cité et porte des)	9	Tourelles (des)	36
Terrage (du)	27	Tourlaque	17
Terrasse (de la)	14	Tournefort	V
Terre-Neuve (de)	32	Tournelle (quai et pont de la) V	22
Terres-au-Curé (des)	27	Tournelles (des)	III, V . 26
Tertre (place du)	20	Tournon (de)	IV . 19
Texel (du)	13	Tourtelle (de)	30
Thann (de)	14	Tourville (avenue de) I, IV	13
Théâtre (du)	7	Toussaint-Féron	24
Théâtre-Français (pl. du) II	21	Tracy (de)	III . 24
Théâtre Déjazet	III . 27	Traktir (de)	9
Th. de l'Ambigu	24	Travaux Pub. (min. des) IV	17
Th. de la Gaité	III . 23	Traversière-St-Antoine	V . 25
Th. de la Porte-St-Martin III	24	Treilhard	15
Th. de la Renaissance III	24	Trévisé (de)	21
Th. de l'Odéon	V . 19	Trévisé (cité)	III . 21
Th. de l'Opéra	II . 18	Trézel	16
Th. de l'Opéra-Comique II	21	Tribunal de commerce	V . 20
Th. des Bouffes-Parisiens II	21	Trinité (passage de la) III	24
Th. des Fantaisies-Paris. (Beaumarchais)	V . 26	Trinité (rue et église de la)	18
Th. des Folies-Dramat. III	27	Trocadéro (avenue du)	I . 9
Th. des Nouveautés	II . 21	Trocadéro (stat. de l'av. du)	6
Th. des Variétés	III . 21	Trocadéro (pal. et place du) I	8
Th. du Château-d'Eau III	27	Trois-Couronnes (des)	30
Th. du Châtelet	V . 20	Trois-Frères (des)	20
Th. du Gymnase	III . 24	Trois-Portes (des)	V . 22
Th. du Palais-Royal	I . 21	Tronchet	II . 18
Th. du Vaudeville	II . 21	Tronçon-Ducoudray	18
Th. Français	II . 21	Trône (avenue du)	31
Th. Historique (des Nat.) V	23	Troyon	12
Thénard	V . 19	Trudaine (avenue)	20
Thérèse	II . 21	Truffault	14
Thermopyles (passage des)	17	Tuileries (jardin, palais, quai et rue des)	II . 17
Théry	6	Turbigo (de)	24
Thévenot	III . 24	Turenne	III, V . 26
Thibaud	17	Turgot (rue et place)	21
Thiboumery	11	Turin (de)	18
Thierré (passage)	25	Ulm (d')	V . 19
Thiers	23	Union (passage de l')	II . 11
Tholozé	20	Université (de l') I, II, IV	17
Thorigny (de)	III . 26	Ursins (des)	V . 23
Thouin	V . 22	Ursulines (des)	V . 19
Tilleuls (avenue des)	1	Usines (des)	7
Tilsitt (de)	12	Uzès (d')	III . 21
Timbre (hôtel du) II, III	21	Val-de-Grâce (hôpital du)	19
Tiphaine	10	Valence (de)	22
Tiquetonne	III . 24	Valette	V . 19
Tiron	V . 23	Valmy (quai de)	III . 27
Titon	28	Valois (rue et place de) II	21
Tivoli (rue et place de)	18	Vandal	14
Tlemcen	30	Vandamme	13
Tocancier (passage)	31	Van-Dyck (avenue)	12
Tocqueville	14	Vaneau	IV . 13
Tolbiac (de)	24	Vannes (de)	III . 20
Tombe-Issoire (de la)	18	Vanves	9
Torcy (rue et place)	25	Vanves (de)	14
Toullier	V . 19	Vanves (porte de)	11
Tour-d'Auvergne (de la)	21		
Tour-des-Dames (de la)	18		

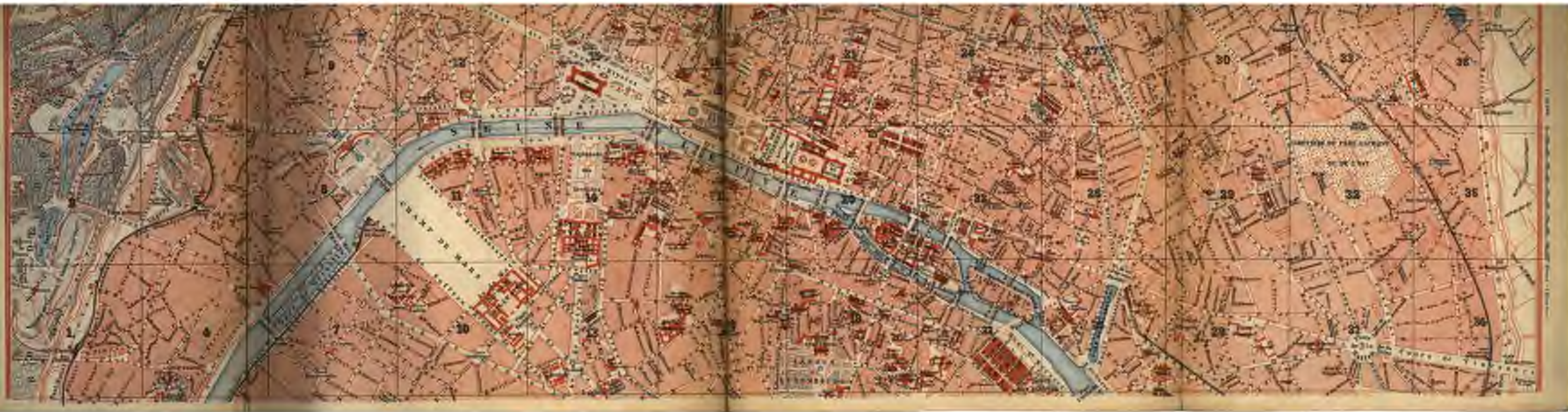
22 LIST OF THE PRINCIPAL STREETS, SQUARES, etc.

B. R. G.		B. R. G.	
Varenne (de)	IV 16	Villedo	II 21
Variétés (théâtre des)	III 21	Ville-Hardouin	III 26
Vauban (place)	IV 13	Villejuif (de)	23
Vaucanson	III 24	Villejust (de)	I 9
Vaucouleurs (passage)	30	Ville-l'Evêque (rue et place de la)	II 15
Vaudeville (théâtre du)	II 21	Villeneuve (de la)	III 24
Vaugelas	8	Villette (de la)	33
Vaugirard (de)	IV, V 16	Villette (bassin de la)	29
Vaugirard (boulevard de)	IV 13	Villette (boulevard de la)	27
Vaugirard (place de)	10	Villette (porte de la)	28
Vaugirard (station de)	4	Villiers (de)	9
Vauquelin	19	Villiers (avenue de)	14
Vauvilliers	III 20	Villiers (porte de)	8
Vavin	IV 16	Villiot	23
Vélasquez (avenue)	15	Vinaigriers (des)	III 27
Velpau	IV 16	Vincennes (bois de)	35
Vendôme (passage)	III 27	Vincennes (cours et porte de)	34
Vendôme (place)	II 18	Vincennes (gare de)	V 25
Vendrezanne	23	Vincent	30
Venise (de)	III 23	Vineuse	I 8
Ventadour	II 21	Vingt-Neuf-Juillet (du)	II 18
Ventes (bôt. des)	III 21	Vintimille (rue et place)	17
Vera-Cruz (de)	30	Violet (passage)	III 24
Vercingétorix	13	Violet (rue et pl.), Grenelle	7 7
Vernet	I 12	Virginie, Grenelle	7
Verneuil (de)	IV 17	Visconti	IV 20
Vernier	8	Vistule (de la)	24
Véro-Dodat (passage)	II, III 20	Vital	5
Véron	20	Vitruve	35
Verrerie (de la)	III, V 23	Vitry (porte de)	30
Versailles (avenue de)	4 4	Vivienne (r. et pass.)	II, III 21
Versailles (porte de)	8	Voie-Industrielle	34
Versigny	19	Voie-Verte (de la)	18
Vertbois (du)	III 24	Volney	II 18
Verte (allée)	III 26	Volontaire (ruelle)	13
Vertus (des)	III 24	Volta	III 24
Viala	7	Voltaire (boul. et place)	III 29
Viarmes (de)	III 21	Voltaire (quai)	IV 17
Vicq-d'Azir	27	Vosges (place et rue des)	V 26
Victoires (place des)	III 21	Vouillé (de)	11
Victor (boulevard)	8	Voûte (de la)	34
Victor-Cousin	V 19	Wrillère (de la)	II, III 21
Victor-Hugo (place) ou d'Eylau	I 6	Wagram (avenue et pl. de)	11
Victoria (avenue)	II, V 23	Walhubert (place)	V 25
Vieille-du-Temple	III, V 23	Washington	I 12
Vienne (de)	18	Watt	29
Viète	11	Watteau	23
Vieux-Colombier (du)	IV 16	Wattiaux (passage)	28
Vigan (passage du)	III 21	Wattignies (de)	32
Vignes (des)	5	Wilhem	4
Vignolles (des)	35	Xaintrailles	26
Vignon	II 18	Yvette (de l')	1
Vignon (de)	4 30	Zacharie	V 19
Vilins	16	Zangiacomi	14
Villa-des-Fleurs (cité)	13		
Villars (avenue de)	IV 13		













L'ARC DE L'ETOILE - CHAMP DE MARS.







III. LES GRANDS BOULEVARDS (EST).





IV. INVAUPDES - LUXEMBOURG.





V. BASTILLE - CITÉ-JARDIN DES PLANTES



List of the Stations of the Chemin de Fer de Ceinture.

(Comp. the annexed Plans and p. 26 of the Handbook.)

Miles	
1 1/4	<i>Les Batignolles</i> , where the St. Germain, Normandy, and Versailles lines diverge.
17/8	<i>Courcelles-Levallois</i> . The village of Levallois is outside the fortifications. Passengers for Clichy or Belleville change here.
3 1/8	<i>Porte-Maillot-Neuilly</i> , the station for Neuilly (p. 170).
3 3/4	<i>Avenue du Bois de Boulogne</i> , at the entrance to the Bois de Boulogne by the Porte Dauphine, not far from the lakes.
4	<i>Avenue du Trocadéro</i> , 1/2 M. from the Palais du Trocadéro.
4 3/8	<i>Passy</i> , adjoining the Bois de Boulogne (p. 167).
5 1/2	<i>Auteuil</i> , at the S. end of the Bois de Boulogne, near the new race-course (p. 167). Beyond Auteuil the line is carried for 1 1/4 M. along a handsome viaduct of stone. On the right, beyond the fortifications, are the Bois de Boulogne, Mont Valérien (p. 281), St. Cloud with its park (p. 305), the wooded heights of Sèvres and Meudon (p. 307), Issy (p. 242), etc.
6 1/4	<i>Point-du-Jour</i> . View still more picturesque, embracing the course of the Seine for a considerable distance, the city itself to the left, and Sèvres in the opposite direction. The Seine is now crossed by an imposing bridge.
6 3/4	<i>Grenelle</i> , where a branch-line diverges to the Champ-de-Mars. Fine view.
7 1/2	<i>Vaugirard-Issy</i> , beyond which there is a short tunnel.
8	<i>Ouest-Ceinture</i> , where the line passes under the Rive Gauche railway; carriages changed for Versailles (see p. 282).
9 1/3	<i>Montrouge</i> . The next tunnel intersects the Catacombs.
10	<i>La Glacière-Gentilly</i> , where passengers for the Sceaux railway alight (p. 328). To the left is the Parc de Montsouris. The train then crosses the two arms of the Bièvre (p. 329).
10 1/2	<i>La Maison-Blanche</i> . To the right is the <i>Hospice de Bicêtre</i> , for old men.
11 7/8	<i>Orléans-Ceinture</i> , where the line intersects the Orleans railway. The train now crosses the Seine by the Pont-National.
12 1/2	<i>La Rapée-Bercy</i> , adjoining the Halle aux Vins. The train crosses the Lyons line and the Aven. Daumesnil by a viaduct. To the right, the Bois de Vincennes (p. 209) and the Lac de Daumesnil.
13	<i>Bel-Air</i> , where carriages are changed for Vincennes.
13 3/4	<i>Avenue de Vincennes</i> . On the left lies the Place de la Nation (p. 207).
15	<i>Charonne</i> . Long tunnel on the E. side of Père-Lachaise (p. 178).
15 1/2	<i>Ménilmontant</i> . A long tunnel passes under part of Belleville, and a cutting intersects a corner of the Buttes-Chaumont (p. 195).
16 7/8	<i>Belleville-Villette</i> . To the left are the cattle-market and the 'abattoirs' of La Villette (p. 196), a view of which is obtained as the train crosses the <i>Canal de l'Ourcq</i> (p. 195).
17 1/3	<i>Pont-de-Flandre</i> , the station for the 'abattoirs'.
17 2/3	<i>Est-Ceinture</i> . Carriages changed for the Ligne de l'Est.
18 1/2	<i>La Chapelle St. Denis</i> , for St. Denis. To the left, the Montmartre
19	<i>Nord-Ceinture</i> , the junction of the Ligne du Nord.
19 3/8	<i>Boulevard Ornano</i> , near the cemetery of St. Ouen.
20	<i>Avenue St. Ouen</i> . Adjacent is a new race-course (p. 200).
20 5/8	<i>Avenue de Clichy</i> . The train passes under the Ouest line.
21 7/8	<i>Courcelles-Ceinture</i> . At this station the two ends of the line encircling the city unite. Passengers returning to St. Lazare alight here, enter the St. Lazare train at the adjacent <i>Courcelles-Levallois</i> station, and passing <i>Batignolles</i> as before, soon reach the (23 M.) <i>Gare St. Lazare</i> .

List of the Omnibus Lines.

(Comp. the following Tables and Plan, and p. 22 of the Handbook.)

	Starting Point	Destination	Omnibus	Lanterns
A	Auteuil (to the W., or left of A, 3)	Madeleine (C, 2, 3)	yellow	red
B	Trocadéro (A, 3)	Gare de l'Est (E, 2)	brown	red and green
C	Porte Maillot (W. of A, 2)	Hôtel-de-Ville (E, 4)	yellow	red
D	Les Ternes (A, 1)	Boul. des Filles-du-Calvaire (F, 3)	yellow	red
E	Madeleine (C, 2, 3)	Bastille (F, 4)	brown	red
F	Place Wagram (B, 2)	Bastille (F, 4)	dark-brown	red
G	Batignolles (C, 2)	Jardin des Plantes (E, 5)	pale-brown	green
H	Clichy (C, 1)	Odéon (D, 5)	yellow	red
I	Place Pigalle (D, 1)	Halle aux Vins (E, 5)	green	red
J	Montmartre (above D, 1)	Place St. Jacques (D, 6)	yellow	red
K	Gare du Nord (C, 1)	Boulevard St-Marcel (E, 6)	yellow	green and red
L	La Villette (F, 1)	St. Sulpice (D, 5)	brown	red
M	Belleville (G, 2)	Arts et Métiers (E, 3)	dark-brown	red and green
N	Belleville (G, 2)	Louvre (Rue du Louvre; D, 3)	green	red
O	Ménilmontant (G, 3)	Gare Montparnasse (C, 5)	green	red and green
P	Charonne (to the E. of H, 3)	Place d'Italie (E, 6)	yellow	red
Q	Plaisance (B, 6)	Hôtel-de-Ville (E, 4)	brown	red
R	Gare de Lyon (G, 5)	St. Philippe-du-Roule (B, 2)	brown	green and red
S	Barrière de Charenton (G, H, 6)	Place de la République (F, 3)	green	red and white
T	Gare d'Orléans (F, 6)	Square Montholon (D, E, 2)	yellow	orange-colour
U	Parc Montsouris (below D, 6)	Place de la République (F, 3)	yellow	green and red
V	Place du Maine (Boul. Vaugirard, Marché aux Porcs; E, 5, 4)	Chemin de Fer du Nord (E, 1)	pale-brown	green and red
X	Vaugirard (Rue Gerbert; B, 6)	Gare St-Lazare (Rue du Havre; C, 2)	yellow	red and green
Y	Grenelle (Rue du Théâtre; A, 5)	Porte St. Martin (E, 2, 3)	pale-brown	red and white
Z	Grenelle (A, 5)	Bastille (F, 4)	pale-brown	green
AB	Passy (to the W. of A, 2)	La Bourse (D, 3)	green	green
AC	Petite Villette (G, H, 1)	Champs-Élysées (C, 3)	yellow	red and green
AD	Place de la République (F, 3)	Ecole Militaire (B, 4)	green	green
AE	Forges d'Ivry (below G, 6)	Pont St. Michel (D, E, 4)	green	green and white
AF	Panthéon (D, 5)	Place Courcelles (A, 1)	green	red
AG	Vaugirard (below A, 6)	Louvre (D, 3)	dark-brown	green and white
AH	Auteuil (to the W. of A, 5)	Place St. Sulpice (D, 4)	yellow	green and white
AI	Gare St. Lazare (C, 2)	Place St. Michel (D, 4)	blue	red

List of the Tramway Lines.

(Comp. the following Tables and Plan, and p. 22 of the Handbook.)

	Starting Point	Destination	Tramway Car	Lanterns
Compagnie Générale des Omnibus	Tr. A. Louvre (D, 4)	St. Cloud (W. of A 4)	green	orange
	Tr. B. Louvre (D, 4)	Sèvres (W. of A 4)	blue	green
	Tr. C. Louvre (D, 4)	Vincennes (E. of H, 5)	brown	red
	Tr. D. Place de l'Etoile (A, 3)	La Villette (G, 2)	brown	red
	Tr. E. La Villette (G, 2)	Place de la Nation (H, 5)	brown	red
	Tr. F. Cours de Vincennes (H, 5)	Louvre (D, 4)	blue	red
	Tr. G. Montrouge(beyond C, D, 6)	Gare de l'Est (E, 2)	brown	red
	Tr. H. La Chapelle (B, 1)	Square Monge (E, 5)	yellow	green
	Tr. I. St. Ouen (E, 1)	La Bastille (F, 4)	green	orange
	Tr. J. Louvre (D, 4)	Passy (A, 4)	brown	red
	Tr. K. Louvre (D, 4)	Charenton (G, 6)	yellow	orange
	Tr. L. Bastille (F, 4)	Pont de l'Alma, Rive Gauche (B, 3)	blue	green
	Tr. M. Gare de Lyon (G, 5)	Place de l'Alma, Rive Droite (A, B, 3)	yellow	orange
	Tr. N. Rue Taitbout or Boul. Haussmann (D, 2)	La Muette or Passy (A, 4)	green	green
	Tr. O. Gare d'Auteuil (beyond A, 3)	Rond-Point de Boulogne (p. 305)	brown	red
Tramways Nord	Tr. P. Trocadéro (A, 3)	La Villette (G, 2)	yellow	orange
	Tr. Q. Pointe St. Eustache (E, 3)	Porte d'Ivry (to the S. of E. F, 6)	yellow	white and red
	Tr. R. Boulogne	Pont de Billancourt	blue	red
	Tr. AB. Louvre (D, 4)	Versailles (Pl., p. 282).	yellow	red
	1. L'Etoile (A, 2)	Courbevoie (to the W. of A, 2)	red	green
	2. La Madeleine (C, 2)	Courbevoie (Suresnes)	yellow	red
	3. La Madeleine (C, 2)	Boul. Bineau (Neuilly)	red	white
	4. La Madeleine (C, 2)	Levallois (to the N. of A, 1)	green	green
	5. Boul. Haussmann (D, 2)	Asnières, Gennevilliers (to the N. of B, 1)	green	green
Tramways Sud	6. Boul. Haussmann (D, 2)	St. Ouen, St. Denis (to the N. of C, 1)	brown	red
	7. Rue Taitbout (D, 2)	St. Denis (to the N. of E, F, 1)	red	green
	8. Place de la Républ. (F, 3)	Aubervilliers (to the N. of F, G, 1)	yellow	red
	9. Place de la Républ. (F, 3)	Pantin (to the N. of G, H, 1)	red	green
	1. St. Germain-des-Prés (D, 4)	Fontenay - aux Roses (to the S. of C, 6)	brown	red
	2. St. Germain-des-Prés (D, 4)	Clamart (to the S. of C, 6)	yellow	red
	3. L'Etoile (A, 2)	Montparnasse (C, 5)	green	red
	4. Montparnasse (C, 5)	Bastille (F, 4)	brown	green
	5. Champs-Élysées (B, 2)	Vanves (to the S. of A, 6)	brown	red
Tramways Sud	6. Square Cluny (E, 4)	Bicêtre, Vitry (to the S. of E, 6)	green	green
	7. Square Cluny (E, 4)	Ivry (to the S. of F, 6)	yellow	red
	8. Gare d'Orléans (F, 5)	Villejuif (to the S. of E, 6)	green	red
	9. Gare d'Orléans (F, 5)	Place de la Nation (H, 5)	green	green
	10. Bastille (F, 4)	Charenton (to the E. of H, 6)	green	red
	11. Place de la Nation (du Trône; H, 5)	Montreuil (to the E. of H, 4)	brown	red

‘Correspondances’ of the Omnibus Lines.†

O.	Omnibuses and Tramways in ‘Correspondance’.
A	O. AH. — O. AB. — O. B; <i>Tr. P, N.</i> — <i>Tr. A, B, J, M, AB</i> ; <i>Tr. S. 3.</i> — O. D, E, X, AC, AF; <i>Tr. N. 2, 3, 4.</i>
B	O. A; <i>Tr. N, P.</i> — O. C. — O. D, R, AB. — O. AF; <i>Tr. N</i> ; <i>Tr. N. 2, 3, 4.</i> — O. F, X, AI; <i>Tr. N. 5, 6.</i> — O. G. — O. H, I; <i>Tr. N. 7.</i> — O. J, T, AC. — O. L, M; <i>Tr. G, H, I.</i>
C	O. AB; <i>Tr. D, N, P</i> ; <i>Tr. S. 3.</i> — O. B. — O. D, G, H, Y, AG, AI. — O. I, N, V; <i>Tr. A, B, C, F, J, K, AB.</i> — O. G, J, K, O, R, AD, AI; <i>Tr. C, G, H, K, Q.</i> — O. Q.
D	<i>Tr. D, P.</i> — O. AB; <i>Tr. N.</i> — O. B, R. — O. A, E, X, AB, AC, AF; <i>Tr. N. 2, 3, 4.</i> — O. C, G, H, R, Y, AG, AI. — O. I, N, V, AI; <i>Tr. A, B, C, F, J, K, AB.</i> — O. F, J; <i>Tr. F, Q.</i> — <i>Tr. F, G, H.</i>
E	O. A, D, X, AB, AC, AF; <i>Tr. N. 2, 3, 4.</i> — O. H. — O. K. — O. L, M, N, T, Y; <i>Tr. G, H.</i> — O. N, U, AD; <i>Tr. I, F</i> ; <i>Tr. N. 3, 9.</i> — O. D, O. — O. F, P, R, S, Z; <i>Tr. C, K, L</i> ; <i>Tr. S. 4, 10.</i>
F	<i>Tr. D, P.</i> — O. B, X, AI; <i>Tr. N. 5, 6.</i> — O. I, AB. — O. N, V. — O. D, J; <i>Tr. F, Q.</i> — O. T. — O. E, P, R, S, Z; <i>Tr. C, I, K, L</i> ; <i>Tr. S. 4, 10.</i>
G	O. H; <i>Tr. D, P</i> ; <i>Tr. N. 5, 6.</i> — O. B. — O. C, D, H, R, Y, AG, AI. — O. I, N, V, AI; <i>Tr. A, B, C, F, J, K, AB.</i> — O. C, J, K, O, Q, R, AD, AI; <i>Tr. C, G, H, K, Q.</i> — O. I, K, T, U, Z, AE; <i>Tr. L, M.</i>
H	O. G; <i>Tr. D, P</i> ; <i>Tr. N. 5, 6.</i> — O. B, I, AC; <i>Tr. N. 7.</i> — O. E, AB. — O. C, D, G, R, Y, AG, AI. — O. Y, AG; <i>Tr. A, B, J, AB.</i> — O. L, O, V, AD, AG; <i>Tr. L, M</i> ; <i>Tr. S. 1, 2.</i> — O. L, Q, AH. — O. Z, AF.
I	<i>Tr. D, P.</i> — O. B, H, AC; <i>Tr. N. 7.</i> — O. F, AB. — O. N, V. — O. C, D, G, R, V, AG, AI; <i>Tr. A, B, C, F, J, K, AB.</i> — O. J, L, Q, AE, AI; <i>Tr. G, H, Q.</i> — <i>Tr. L, M.</i> — O. G, T, U, Z, AE; <i>Tr. K, L, M.</i>
J	<i>Tr. D, P.</i> — O. B, T, AC. — O. D, F; <i>Tr. F.</i> — O. C, G, K, O, R, AD, AI; <i>Tr. C, G, H, K, Q.</i> — O. I, L, Q, AE, AI; <i>Tr. G, H.</i> — <i>Tr. G, H, L, M</i> ; <i>Tr. S. 6, 7.</i> — O. AF; <i>Tr. G, Q.</i>
K	O. V, AC; <i>Tr. I.</i> — O. E, N, T. — O. C, G, J, O, Q, R, AD, AI; <i>Tr. C, G, H, K, Q.</i> — O. A, E, G, I, T, U, Z; <i>Tr. L, M.</i> — <i>Tr. Q</i> ; <i>Tr. S. 4, 6, 7.</i>
L	O. M, AC; <i>Tr. D, E, P</i> ; <i>Tr. N. 8, 9.</i> — O. B; <i>Tr. G, H, I.</i> — O. E, N, T, Y; <i>Tr. G, H.</i> — O. I, J, Q, AE, AI; <i>Tr. G, H, Q.</i> — <i>Tr. G, H, L, M, Q</i> ; <i>Tr. S. 6, 7.</i> — O. H, O, V, AD, AG; <i>Tr. L, M</i> ; <i>Tr. S. 1, 2.</i> — O. H, Q, AF, AH.
M	O. N. — O. L, AC; <i>Tr. D, E, P</i> ; <i>Tr. N. 8, 9.</i> — O. E, T, Y; <i>Tr. G, H.</i> — O. B; <i>Tr. G, H, I.</i>
N	O. M. — <i>Tr. E.</i> — O. E, S, U, AD; <i>Tr. F, I</i> ; <i>Tr. N. 8, 9.</i> — O. E, L, T, Y; <i>Tr. G, H.</i> — O. K. — O. F, I. — O. C, D, G, R, V, AG, AI; <i>Tr. A, B, C, F, J, K, AB.</i>
O	<i>Tr. E.</i> — <i>Tr. F, I.</i> — O. D, E, S. — O. R, T; <i>Tr. K.</i> — O. C, G, J, K, Q, R, AD, AI; <i>Tr. C, G, H, K, Q.</i> — O. H, L, V, AD, AG; <i>Tr. L, M</i> ; <i>Tr. S. 1, 2.</i> — <i>Tr. S. 1, 2, 3, 4.</i>
P	<i>Tr. E.</i> — <i>Tr. F.</i> — O. E, F, R, S, Z; <i>Tr. C, I, K, L</i> ; <i>Tr. S. 10.</i> — O. T, AE; <i>Tr. M.</i> ; <i>Tr. S. 3, 4, 8.</i> — <i>Tr. Q</i> ; <i>Tr. S. 6, 7, 8.</i>
Q	O. Z. — O. H, L, AF, AH. — O. I, J, L, AE, AI; <i>Tr. G, H, Q.</i> — O. G, K, O, R, AD, AI; <i>Tr. C, G, H, K, Q.</i> — O. C.
R	<i>Tr. M.</i> — O. E, F, P, S, Z; <i>Tr. C, I, K, L</i> ; <i>Tr. S. 4, 10.</i> — O. O, T. — O. C, G, J, K, O, Q, AD, AI; <i>Tr. C, G, H, K, Q.</i> — O. I, N, V; <i>Tr. A, B, C, F, J, K, AB.</i> — O. D, G, H, Y, AG, AI. — O. B, D, AB.
S	O. E, F, P, R, Z; <i>Tr. C, I, K, L</i> ; <i>Tr. S. 4, 10.</i> — O. D, O. — O. N, U, AD; <i>Tr. F, I</i> ; <i>Tr. N. 8, 9.</i>

† The annexed tables show the different lines of omnibuses and tramways that ‘correspond’ with each other according to the system described at pp. 23, 24 of the Handbook. — O. stands for omnibus, *Tr.* for tramways, *Tr. N.* and *Tr. S.* for Tramways Nord and Tramways Sud.

'Correspondances' of the Omnibus Lines (continued).

O.	Omnibuses and Tramways in 'Correspondance'.
T	<i>O. P, AE; Tr. M; Tr. S. 4, 8, 9. — O. G, I, K, U, Z; Tr. L, M. — Tr. C. — O. O, E; Tr. K. — O. F. — O. E, L, M, N, Y; Tr. G, H. — O. K. — O. B, J, AC.</i>
U	<i>Tr. Q. — O. G, I, K, T, Z, AE; Tr. L, M. — O. E, N, S, AD; Tr. F, I; Tr. N. 8, 9.</i>
V	<i>O. X, AG. — O. AF, AG, AH. — O. H, L, O, AD, AG; Tr. L, M; Tr. S. 1, 2. — Tr. A, B, C, J, K, AB. — O. C, D, G, I, N, R, AI; Tr. F. — O. F, I. — O. AB. — O. K, AC; Tr. I.</i>
X	<i>O. V. — O. AF; Tr. L, M. — O. A, D, E, AB, AC, AF; Tr. N. 2, 3, 4. — O. B, F, AI; Tr. N. 5, 6.</i>
Y	<i>O. AH. — O. AD; Tr. S. 3, 5. — O. AD, AF; Tr. L, M. — O. H, AG; Tr. A, B, J, AB. — O. C, D, G, H, R, AG, AI. — O. E, L, M, N, T; Tr. G, H.</i>
Z	<i>O. AH. — O. AG. — O. Q. — O. H, AF. — Tr. H. — O. G, I, K, T, U, AE; Tr. L, M. — O. E, F, P, R, S; Tr. C, I, K, L; Tr. S. 4, 10.</i>
AB	<i>O. A; Tr. J. — Tr. J, N. — O. C; Tr. D, P, N; Tr. S. 3; Tr. N. 2. — O. D, R; Tr. N. — O. B, R. — O. E, X, AC, AF; Tr. N. 2, 3, 4. — O. H. — O. F, I, V.</i>
AC	<i>O. L, M; Tr. E, D, P; Tr. N. 8, 9. — O. K, V; Tr. I. — O. B, J, T. — O. H, I; Tr. N. 7. — O. A, D, E, X, AB, AF; Tr. N. 2, 3, 4. — Tr. A, B, J, AB.</i>
AD	<i>O. E, N, S, U; Tr. F, I; Tr. N. 8, 9. — O. C, G, J, K, O, Q, R, AI; Tr. C, G, H, K, Q. — O. H, L, O, V, AG; Tr. L, M; Tr. S. 1, 2. — O. Y, AF; Tr. L, M. — O. Y; Tr. S. 3, 5.</i>
AE	<i>O. P, T; Tr. M; Tr. S. 4, 8, 9. — O. G, I, U, Z; Tr. L. — O. I, J, L, Q, AI; Tr. G, H, Q.</i>
AF	<i>O. J; Tr. G, Q. — O. H, Z. — O. L, Q. — O. V, AG, AH. — O. X; Tr. L, M. — O. Y, AD; Tr. L, M. — Tr. A, B, J, AB. — O. A, D, E, AB, AC. — O. B; Tr. N; Tr. N. 2, 3, 4. — Tr. D, P.</i>
AG	<i>O. Z. — O. V. — O. H, L, O, V, AD; Tr. L, M, Tr. S. 1, 2. — O. V, AF, AH. — O. H, Y; Tr. A, B, J, AB. — O. C, D, G, H, R, Y, AI. — O. I, N, AI; Tr. C, F, J, K.</i>
AH	<i>O. A. — Tr. A, B, AB. — O. Y. — O. Z. — O. V, AF, AG. — O. H, L, Q.</i>
AI	<i>O. B, F, X; Tr. N. 5. — O. C, D, G, H, R, Y, AG. — O. D, I, N, V, AG; Tr. A, B, C, F, J, K, AB. — O. C, G, J, K, O, Q, R, AD; Tr. C, G, H, K, Q. — O. I, J, L, Q, AE; Tr. G, H, Q.</i>

'Correspondances' of the Tramways.

Tr.	Omnibuses and Tramways in 'Correspondance'.
Tr. A, B, & AB	<i>O. C, D, G, I, N, R, V, AI; Tr. C, F, K. — O. H, Y, AG. — O. AC, AF. — O. A; Tr. J, M. — O. AH.</i>
Tr. C	<i>O. C, D, G, I, N, R, V, AG, AI; Tr. A, B, F, J, K, AB. — O. C, G, J, K, O, Q, R, AD, AI; Tr. G, H, Q. — O. T. — O. E, F, P, R, S, Z; Tr. I, L, K. — Tr. E, F; Tr. S. 9, 11.</i>
Tr. D	<i>O. C, AB; Tr. N, P; Tr. N. 1; Tr. S. 3. — O. D. — O. AF. — Tr. N. 2, 3, 4. — O. F. — O. G, H; Tr. N. 5, 6. — O. I. — O. J. — Tr. I. — Tr. H; Tr. N. 7. — O. L, M, AC; Tr. E; Tr. N. 8, 9.</i>
Tr. E	<i>O. L, M, AC; Tr. D, P; Tr. N. 8, 9. — O. N. — O. O. — O. P. — Tr. C, F; Tr. S. 3, 11.</i>
Tr. F	<i>Tr. C, E; Tr. S. 9, 11. — O. O, P. — O. E, N, S, U, AD; Tr. I; Tr. N. 8, 9. — O. D; Tr. G, H. — O. D, F, J; Tr. Q. — O. C, D, G, I, N, R, V, AG, AI; Tr. A, B, C, K, AB.</i>
Tr. G	<i>Tr. S. 1. — Tr. S. 4. — O. J, AF; Tr. Q. — O. J, L; Tr. H, L, M, Q; Tr. S. 6, 7. — O. I, J, L, Q, AE, AI; Tr. Q. — O. C, G, J, K, O, Q, R, AD, AI; Tr. C, H, K, Q. — O. D; Tr. F. — O. E, L, M, N, T, Y. — O. R, I, M. — Tr. I, H.</i>

'Correspondances' of the Tramways (continued).

<i>Tr.</i>	Omnibuses and Tramways in 'Correspondance'.
Tr. H	<i>Tr. D, P; Tr. N. 7. — O. B, L, M; Tr. I, G. — O. E, L, M, N, T, Y. — O. D; Tr. F. — O. C, G, J, K, O, Q, R, AD, AI; Tr. C, G, K, Q. — O. I, J, L, Q, AE, AI; Tr. Q. — O. J, L; Tr. G, L, M Q; Tr. S. 6, 7. — O. Z.</i>
Tr. I	<i>Tr. D, P. — O. K, V, AC. — O. B, L, M; Tr. G, H. — O. E, N, S, U, AD; Tr. F; Tr. N. 8, 9. — O. O. — O. F, P, R, S, Z; Tr. C, K, L; Tr. S. 4, 10.</i>
Tr. J	<i>O. C, D, G, I, N, R, V, AG, AI; Tr. C, K. — O. H, Y, AG. — O. AC, AF. — O. A; Tr. A, B, M, AB; Tr. S. 3. — Tr. N. — O. A, AB.</i>
Tr. K	<i>O. C, D, G, I, R, N, V, AG, AI; Tr. A, B, C, F, J, AB. — O. C, G, J, K, O, Q, R, AD, AI; Tr. G, H, Q. — O. O, T. — O. E, F, P, R, S, Z; Tr. C, I, L; Tr. S. 4, 10.</i>
Tr. L	<i>O. E, F, P, R, S, Z; Tr. C, I, K; Tr. S. 4, 10. — O. G, I, T, U, Z, AE; Tr. M. — O. I, K. — O. J, L; Tr. G, H, Q; Tr. S. 6, 7. — O. H, L, O, V, AD; Tr. S. 1, 2. — O. X, AF; Tr. M. — O. Y, AD, AF; Tr. M. — O. AF; Tr. M.</i>
Tr. M	<i>O. R. — Tr. K. — O. P, T, AE; Tr. S. 4, 8, 9. — O. G, I, T, U, Z; Tr. L. — O. I. — O. J, L; Tr. G, H, Q; Tr. S. 6, 7. — O. H, L, O, V, AD; Tr. S. 1, 2. — O. X, AF; Tr. L. — O. Y, AD, AF; Tr. L. — O. AF; Tr. L. — O. A, B, J, AB; Tr. S. 3.</i>
Tr. N	<i>O. AB. — O. A, B; Tr. P. — O. C, AB; Tr. D, P; Tr. N. 2; Tr. S. 3. — O. D, AB. — O. B, AF; Tr. N. 2, 3, 4.</i>
Tr. O, R	These two lines correspond with each other only. Fares: inside 15 c., outside 10, with 'correspondance' 15 c.
Tr. P	<i>O. A, B; Tr. N. — O. C, AB; Tr. D, N; Tr. N. 1; Tr. S. 3. — O. D. — O. AF. — Tr. N. 2, 3, 4. — O. F. — O. G, H; Tr. N. 5, 6. — O. I. — O. J. — Tr. I. — Tr. H; Tr. N. 7. — O. L, M, AC; Tr. E; Tr. N. 8, 9.</i>
Tr. Q	<i>O. D, F; Tr. F. — O. C, G, J, K, O, Q, R, AD; Tr. C, G, H, K. — O. I, L, Q, AE, AI; Tr. G, H. — O. L; Tr. G, H, L, M; Tr. S. 6, 7. — O. J, AF; Tr. G. — O. U. — O. K; Tr. S. 4, 6, 7. — O. P; Tr. S. 6, 7, 8.</i>
Tr. AB	This line has the same 'correspondances' as <i>Tr. A.</i> and <i>Tr. B.</i>
Tr. N. 1	<i>O. AB; Tr. D, N, P; Tr. S. 3.</i>
T. N. 2-4	<i>O. A, D, E, X, AB. — Tr. D, P. — O. B, AF; Tr. N.</i>
T. N. 5, 6	<i>O. B, F, X, AI; Tr. N. — O. G, H; Tr. D, P.</i>
Tr. N. 7	<i>O. B, H, I, AC. — Tr. D, H, P.</i>
T. N. 8, 9	<i>O. E, N, S, U, AD; Tr. F, I. — O. L, M, AC; Tr. D, E, P.</i>
Tr. S. 1	<i>O. H, L, O, V, AD, AG; Tr. L, M. — Tr. S. 2, 3, 4. — Tr. G.</i>
Tr. S. 2	<i>O. H, L, O, V, AD, AG; Tr. L, M. — Tr. S. 1, 3, 4.</i>
Tr. S. 3	<i>O. C, AB; Tr. D, N, P; Tr. N. 1. — O. A; Tr. J, M. — O. Y, AD; Tr. S. 5. — O. O; Tr. S. 1, 2, 4.</i>
Tr. S. 4	<i>O. O; Tr. S. 1, 2, 3. — Tr. G. — Tr. Q; Tr. S. 6, 7. — O. P, T, AE; Tr. M; Tr. S. 8, 9. — O. E, F, P, R, S, Z; Tr. I, K, L; Tr. S. 10.</i>
Tr. S. 5	<i>O. Y, AD; Tr. S. 3.</i>
Tr. S. 6	<i>O. J, L, M; Tr. G, H, L, Q. — Tr. S. 4. — O. P; Tr. Q; Tr. S. 7, 8.</i>
Tr. S. 7	<i>O. J, L; Tr. G, H, L, M, Q. — Tr. S. 4. — O. P; Tr. Q; Tr. S. 6. — Tr. S. 8.</i>
Tr. S. 8	<i>O. P, T, AE; Tr. M; Tr. S. 4. — Tr. S. 9. — Tr. S. 7. — O. P; Tr. Q; Tr. S. 6, 7.</i>
Tr. S. 9	<i>O. P, T, AE; Tr. M; Tr. S. 4. — Tr. S. 8. — Tr. S. 10. — Tr. C, E, F; Tr. S. 11.</i>
Tr. S. 10	<i>O. E, F, P, R, S, Z; Tr. I, K, L; Tr. S. 4. — Tr. S. 9.</i>
Tr. S. 11	<i>Tr. C, E, F; Tr. S. 9.</i>

River Steamboats.

(Comp. p. 24 of the Handbook and the annexed Plan.)

	STATIONS	Rive Droite (right bank)	Near the Rive Gauche (left bank)
I. From Charenton to the Pont d'Austerlitz. †			
1	Charenton (rive dr.)	Charenton. Vincennes.	Veter. Coll. of Alfort
2	Alfortville (r. g.)	Confluence of the Marne and the Seine	Part of the village of Maisons-Alfort
3	Les Carrières (r. dr.)	Charenton Asylum	Ivry (no pier)
4	Quai d'Ivry (r. g.)	Conflans (Charenton; no pier)	Ivry (foundries)
5	Magasins génér. (r.dr.)	Magasins de Vins	Ivry (no pier)
6	Pont National (r. dr.)	La Rapée (stat. of the Chemin de Fer de Ceinture)	Station Orléans-Ceinture
7	Quai de la Gare (r. g.)	Entrepôt de Vins of Bercy	Gare d'Orléans (goods' station)
8	Pont de Bercy (r. dr.)	Boulevard de Bercy	Boulevard de la Gare
9	Pont d'Austerlitz (r.g.)	Gare de Lyon. Place de la Bastille.	Gare d'Orléans. Jardin des Plantes.
II. From Bercy to Auteuil. †			
8-9	See above	See above	See above
10	Pont de Sully	Ile St. Louis. Boulevard Henri IV	Halle aux Vins. Roulev. St. Germain
11	Pont de la Tournelle (r. g.)	Ile St. Louis	Boulevard St. Germain
12	Hôtel-de-Ville (r. dr.)	Hôtel-de-Ville.	Notre-Dame
13	Châtelet (r. dr.)	Place du Châtelet. Tour St. Jacques. Boulevard de Sébastopol	Palais de Justice. Ste. Chapelle. Boulevard St. Michel
14	Pont des Sts - Pères (r. g.)	Louvre. Palais-Royal. Avenue de l'Opéra	Institut. Monnaie. Ecole des Beaux-Arts
15	Pont Royal (r. dr.)	Tuileries. Louvre	Palais du Quai d'Orsay
16	Pont de la Concorde (r. dr.)	Champs-Élysées. Jardin des Tuileries. Madeleine	Chambre des Députés. Boulevard St. Germain
17	Pont des Invalides (r. dr.)	Palais de l'Industrie. Champs-Élysées.	Invalides. Musée d'Artillerie. Napoleon's Tomb
18	Pont de l'Alma (r.dr.)	Hippodrome. Avenue du Trocadéro.	Avenue Rapp (Champ- de-Mars)
19	Pont d'Iéna (r. g.)	Trocadéro.	Champ-de-Mars
20	Passy (r. dr.)	Trocadéro. Passy	Champ-de-Mars
21	Pont de Grenelle (r. dr.)	Auteuil. Passy.	Grenelle
22	Quai de Javel (r. g.)	Auteuil (no pier)	Grenelle
23	Auteuil (r. dr.)	Auteuil. Pont-du-Jour	Grenelle
III. From the Pont-Royal to St. Cloud and Suresnes. ††			
15-23	See above	See above	See above
24	Billancourt (r. dr.)	Billancourt	Ile de Billancourt
25	Bas-Meudon (r. g.)	Ile Séguin (no pier)	Meudon and its Forest
26	Sèvres (r. g.)	Billancourt	Sèvres. Manufactory
27	St. Cloud (r. g.)	Boulogne. Bois	St. Cloud. Park. Ruin.
28	Longchamp (r. dr.) (on race-days)	Bois de Boulogne (Race Course)	Suresnes (no pier)
29	Suresnes (r. g.)	Suresnes. Mon Valérien	Bois de Boulogne

† Fares: week-days 10c.; Sundays and holidays, 15c. on the first line, 20c. on the second line.

†† Fares: for the whole way, week-days 30c., Sundays and holidays 50c.; from St. Cloud to Suresnes, 15 or 25c.

Cab Tariff.

(Comp. also pp. 20-22 of the Handbook.)

Within the City.	From 6 a. m. in summer (31st March to 1st. Oct.), and from 7 a. m. in winter (1st Oct. to 31st March), till 12.30 at night:		From 12.30 at night till 6 a. m. in summer (31st March to 1st Oct.), and till 7 a. m. in winter (1st Oct. to 31st March):	
	Per Drive	Per Hour	Per Drive	Per Hour
Cab hired in street:				
'Voitures Nouvelles', for 2 pers.	fr. c. — 75	fr. c. 1 25	fr. c. 1 25	fr. c. 1 50
Ordinary Cabs for 2 pers.	1 50	2 —	2 25	2 50
Ordinary Cabs for 4 pers.	2 —	2 50	2 50	2 75
Omnibus for 6 pers. . . .	2 50	3 —	3 —	3 50
Cab from a remise:				
'Voitures Nouvelles', 2 pers.	1 —	1 50	1 50	1 75
Ordinary Cabs for 2 pers..	1 80	2 25	} 3 —	} 3 —
Ordinary Cabs for 4 pers..	2 25	2 75		
Omnibus for 6 pers.	2 50	3 —	3 —	3 50

Beyond the Fortifications.	From 6 a. m. till 12.30 at night in summer, or from 6 a. m. till 10 p. m. in winter.	
	When the hirer returns to the town in the same cab:	When the hirer does not return, he must make additional payment of:
Cab hired in street:	Per Hour	Return Money
'Voitures Nouvelles', for 2 pers.	fr. c. 1 75	fr. c. — 50
Ordinary Cabs for 2 pers.	2 50	1 —
Ordinary Cabs for 4 pers.	2 75	1 —
Omnibus for 6 pers.	3 —	2 —
Cab from a remise:		
'Voitures Nouvelles', 2 pers.	1 75	— 50
Ordinary Cabs for 2 or 4 pers.	} . . 3 — . . . }	} . . 2 —
Omnibus for 6 pers.		

In hiring by time, the whole of the first hour must always be paid for, after which the time may be reckoned by spaces of 5 minutes.

Minutes:		5	10	15	20	25	30	35	40	45	50	55
When per hr. at:	1 fr. 25	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.	fr.c.
	1 fr. 50	—10	—20	—35	—45	—55	—65	—75	—85	—95	1 05	1 15
	1 fr. 75	—15	—25	—40	—50	—65	—75	—90	1 —	1 15	1 25	1 35
	2 fr.	—15	—30	—45	—60	—75	—90	1 —	1 15	1 30	1 45	1 60
	2 fr. 25	—20	—35	—50	—70	—85	1 —	1 20	1 35	1 50	1 70	1 85
	2 fr. 50	—20	—40	—60	—75	—95	1 15	1 35	1 50	1 70	1 90	2 10
	2 fr. 75	—25	—45	—65	—85	1 05	1 25	1 50	1 70	1 90	2 10	2 30
	3 fr.	—25	—50	—70	—95	1 15	1 40	1 60	1 85	2 10	2 30	2 55
	3 fr. 50	—25	—50	—75	1 —	1 25	1 50	1 75	2 —	2 25	2 50	2 75
		—30	—60	—90	1 20	1 50	1 75	2 05	2 35	2 65	2 95	3 20
	The same charge is made for luggage in cabs of every class for 1 box											
	25 c., 2 boxes 50 c., 3 or more 75 c.											

LEIPZIG: CARL HAEDEKE.
1881.





